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# *The* INTERNATIONAL STUDIO

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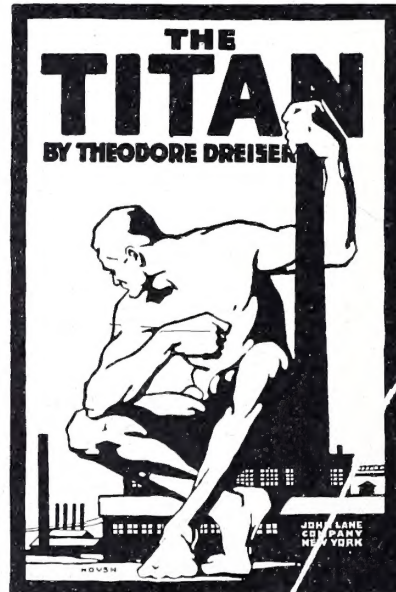
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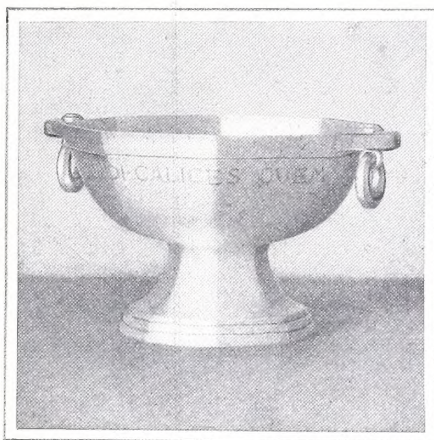
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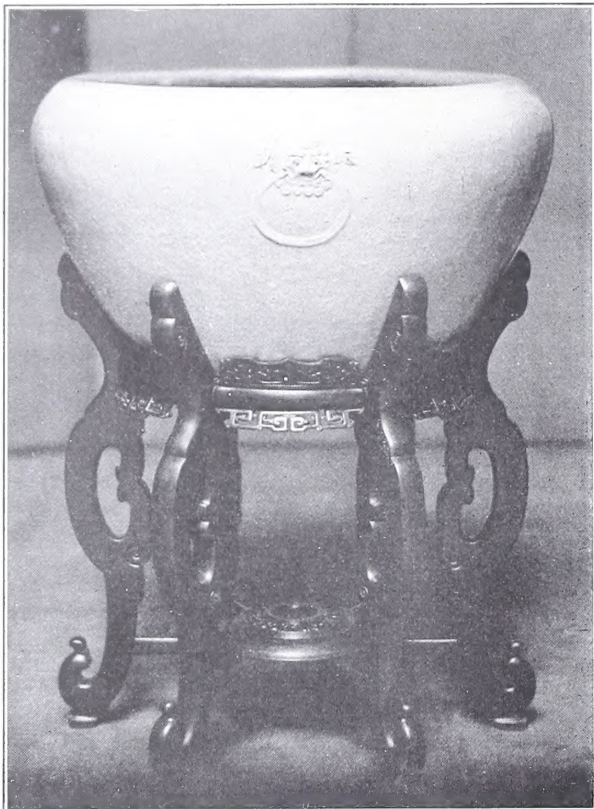
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## SCHOOL NOTES

THE Chicago Academy of Fine Arts, whose Fall classes began September 1, after experiments extending over several years, is making a unique modernization of its methods with its beginning students. All the work done in all classes throughout the year is now for direct application only. Pedagogically, this new method is somewhat in line with the new motivation theory in education which is working out well in other lines. Practically, the money earned in this way by the students, which amounts to considerable in the season's course, is an unusually acceptable by-product.

The new system works as follows:

Orders have been secured in advance through a well-known advertising agency that keep the classes busy throughout the season, and all classes concentrate their work upon these orders in the following interesting way:

The "Idea" drawings are first developed in the composition classes, which have heretofore been unrelated. The principles of pictorial arrangement as explained by the instructors help to make these compositions clear, direct and simple, and the value of the proper arrangement of lines and masses in producing a desired effect, an important point in all art, is shown in this most practical way. After being submitted to the buyer for selection and criticism these "Idea" drawings are put into more useable shape in the design class. Here the general principles of design and colour are taught through these practical drawings made for actual sale, and so the student has no difficulty in seeing their direct application in his daily work.



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Detailed knowledge of the inanimate objects needed in these pictures is supplied in the still-life class, where drawings from suits, hats, collars, shoes, packages of breakfast food, jewellery, cigars, auto tires, toilet articles, etc., supplant the drawing of vases, bowls, fish, and the usual still life. These subjects seem humorous at first, but as the reason for their selection is shown by the relation to the "Idea" drawing and as artistic beauty is the quality sought, just as in the old way, the student soon learns in a very vital way the immense value of the ability to observe and draw the things he had imagined were unimportant and the enjoyment that comes from a proper use of technique.

The perspective instructors take care of that necessary part of these orders by showing the students the simplest ways of finding the correct appearance in automobiles, the circles of skirts, belts and parasols, packages, canoes, etc. Young students invariably fail to see any way of

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applying the perspective learned through much unwilling effort from geometrical solids, so this new method is not only much more acceptable to them but, in addition, by this method the principles are really better understood.

Such conventionalized and natural flower forms as are needed for these drawings, and they usually have some part in every order, are put in under the direction of the teacher of the flower drawing class, which has in former years in the old way filled many a note book with fine drawings which were never used, and the lettering needed on the ordered drawings is made the problem in the class devoted to this most practical feature. In the nude life and sketch classes the usual meaningless poses have been dispensed with and the models are now posed to fit the needs for figures in these ordered drawings. When an auto design is in progress the poses are of persons using a car; when toilet articles are being advertised, toilet table poses are provided, etc.

As the orders range all the way from cartoons or small decorative black and white drawings to large drawings in all mediums and paintings in full colour, and as the subjects are widely varied, the scope of professional knowledge afforded by this plan is plain, but those who are accustomed to accept old ways as standards do not always see at first glance that the artistic experience gained is really greater by this method than by the older.

Among this season's innovations is another of special interest; it is called the "Sunshine Illustration and Painting Class," a class the like of which we do not know of

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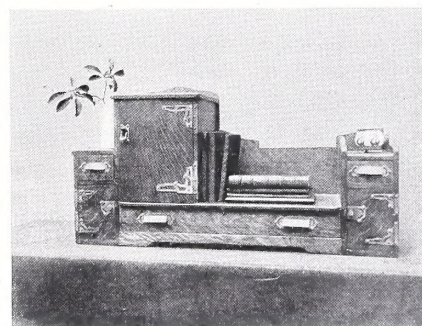
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WORK IN MANUAL ARTS BY STUDENT IN CHICAGO ACADEMY OF FINE ARTS

scenery and natural leaves, rocks, etc. For instance, one pose may be an Indian in the cool light of the forest with brilliant sunlight coming through the branches and striking upon him; another a young girl beside an open French window with the morning sun touching her head.

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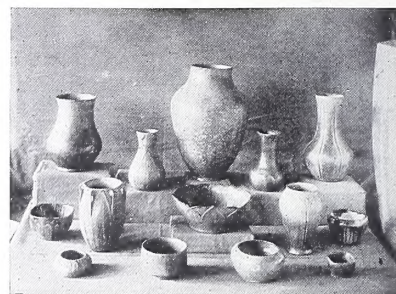
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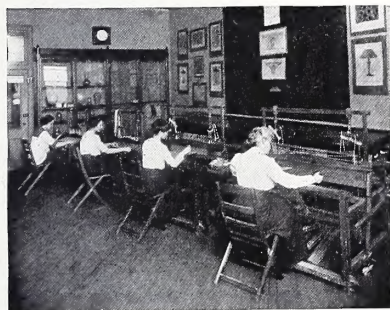


the various rooms of residences and public buildings representing various estimates as to cost of execution.

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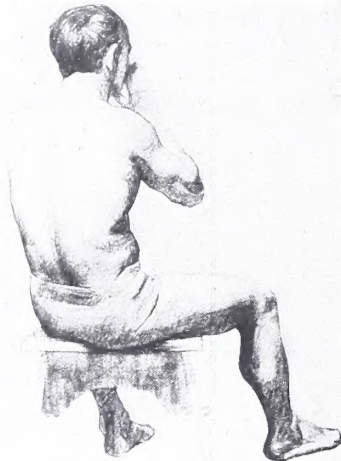
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conscientious study of nature in the light of the best that has been done.

For advanced students there are special courses in illustrating and in design, introducing the human figure. In this course some of the problems of mural painting are taken up. There is also a weekly sketch class.

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Special courses are given in pottery, jewellery, basketry, metal and leather work, and etching and dry point.



DRAWING MADE IN LIFE CLASS BY PUPIL  
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THE Art School of the John Herron Art Institute, Indianapolis, Indiana, last year entered on a new era of activity with the coming of its new director, Mr. Harold Haven Brown. The correlation between the various classes of the school as then planned by Mr. Brown has become well established, and it is believed that the programme now offered is more logical and practical than ever before.

Instruction is provided in drawing, painting, modelling, practical design, normal art and grade school drawing for teachers. The work of these various classes has been arranged into definite courses covering four years of work and leading to training along specific lines. In each course the first year is devoted to the study of the fundamentals of a general art training, for experience proves that such a foundation is absolutely essential to any satisfactory future development in judgment, skill and taste. Considerable attention is paid to thorough training along the lines of illustration and other forms of commercial art.

A student satisfactorily completing all the required work of the first two years will be awarded a certificate, but those who continue for an additional two years, completing the full four years' course, will receive diplomas.

The fourteenth year of the school will open on Monday, September 28. Classes will be conducted six days and five evenings each week.

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The classes in design will be in charge of Mr. Brown and William Forsyth, Clifton A. Wheeler, Otto Stark, and Miss Tempe Tice will conduct the drawing and painting classes. Other instructors are Alexander Sangernabo, decorative modelling; Kurt Vonnegut, architecture; Brandt Steele, history of ornament and design; Rosana Hunter, modelling; Lillian G. Swan, normal art; Harry E. Wood, elementary handwork, and Alfred M. Brooks, lecturer on history of art and prints.



POSTER EFFECT DRAWN BY PUPIL OF  
JOHN HERRON ART INSTITUTE

THE fundamental purposes of the instruction offered since 1878 by the Rhode Island School of Design, Providence, are: First, the instruction of artisans in drawing, painting, modelling and designing, that they may successfully apply the principles of art to the requirements of trade and manufactures; Second, the systematic training of students in the practice of art, that they may understand its principles, give instruction to others, or become artists; Third, the general advancement of art education by the exhibition of works of art and art studies, and by lectures on art. In the administration of the school all these purposes are treated as of equal importance.

Diplomas are offered in eight departments: free-hand drawing and painting, decorative design, modelling and sculpture, architecture, mechanical design, textile design, jewellery design and silversmithing, and normal art.

The faculty in charge of these respective departments are as follows: William C. Loring and Albert F. Schmitt, William E. Brigham, Albert H. Atkins, Norman M. Isham, John A. Taudvin, Arthur F. Ferguson, and Augustus F. Rose, who combines the direction of the last two. In addition there is an extensive staff of lecturers and instructors.

THE School of the Portland Art Association of Portland, Oregon, begins its sixth year with morning classes in drawing, still-life painting, portrait and life painting and composition. On Wednesdays all students join in the rapid sketching class from life, which includes special work in perspective and anatomy and has an important connection with the regular class work. Life, antique and costume drawing is done also by the evening classes.

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This effective satire is strung upon the thread of a story of sufficient piquancy to give sprightliness to the material. The author is striking at what he considers to be a spot of decay in the English character—the unwillingness to accept the burden of military service.

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By JOHN OXENHAM, author of "The Coil of Carne," "Queen of the Guarded Mounts," etc. 12mo. Cloth. \$1.25 net.

"Red Wrath" deals with life in the curious little Isles of Chausey and in Paris during and after the Franco Prussian War. It is an exciting story with no dramatic detail omitted, and in the graceful figure of Aliette Mr. Oxenham has added another to his long list of plucky, faithful and altogether charming heroines.

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A tale of the last struggle between the French and the Germans in 1870, which contains a delightful love story in addition to its exciting war episodes.

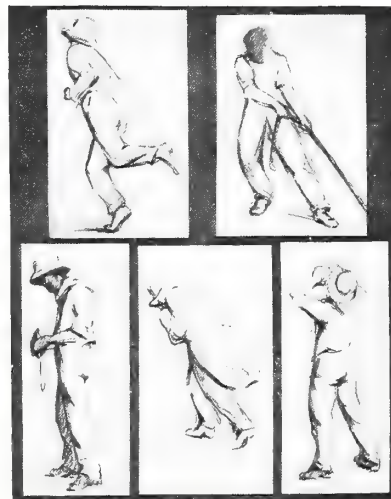
"An absorbing story—a vivid, realistic and tragic romance."—*Springfield Republican*.

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In the afternoon are the design and crafts classes. Also the gatherings for general criticisms and the art history class. The latter, this year, will be on historic ornament in relation to the fine arts, with special days in the public library, which has an unusually fine collection of reference books on art.

The rapid drawing from life is one of the ways by which the fine arts classes and the classes in practical design are shown to be different sides of one subject—free and efficient self-expression. In quick work the essentials must be seized—structure, simple and efficient line and mass—and these essentials form the basis of a language equally serviceable to the painter or the designer, saving the one from becoming mechanical in the acquirement of his technique and the other from a hampering lack of power to draw.

The correlative work in principles of design and composition and art history make the latter a true enlargement of the students' personal outlook. The emphasis upon design and expression does not replace but includes thorough study of drawing, values and colour.



SKETCHES OF THE FIGURE IN ACTION  
BY PUPIL OF THE SCHOOL OF THE  
PORTLAND ART ASSOCIATION

IN ACCORDANCE with its policy of "promoting for educational and social purposes the arts of music, painting, sculpture and the kindred fine arts," the Pasadena Music and Art Association will open an art school in that city in October, 1914, to be known as the Stickney Memorial School of Fine Arts.

The natural advantages of Pasadena as to climate and situation are such that many people are attracted to it from all parts of the country. It is proud of its reputation as a city of culture and refinement, and it is therefore fitting that an art school of a high standard should be established there.

There will be an opportunity for students to study from the nude and costume models, from still life and the antique. The instructors will be Jean Mannheim and C. P. Townsley, who are artists of European training and wide experience. Mr. Mannheim is one of the leading portrait and figure painters of the Pacific Coast, where he has lived for the past six years. Mr. Townsley was for a number of years associated with Wm. M. Chase in



# LIFE STUDIES



This print is included in Set No. 300

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A sample print of each size, nudes and miniatures of 11 other poses, for **75c**, express prepaid.

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For a deposit of **\$10.00** a selection of 75 prints will be sent on approval.

Prices: Prints size 6 x 10 to 8 x 10 **\$5.00** per doz., **50c** each in less than dozen lots.  
Prints size 4 x 7 to 5 x 8 **\$3.00** per doz., **\$5.00** for two doz., **35c** each in less than doz. lots.  
One doz. of each size **\$7.50**; eighteen of each size **\$10.00**; twenty-four of each size **\$12.50**.

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Gentlemen:

I have just received the portfolios of your photographic studies and they are certainly all that you claim. I have a lot of studies from Paris, but they do not compare with yours at all. I have selected 48 prints as per your special offer.

Yours very truly,

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THE AURORA STUDIOS,  
Boston, Mass.  
Gentlemen:

Very many thanks for your courtesy in sending me the 48 photographs of which I am returning by express prepaid 36. I also enclose a check for \$3.00. I would have liked to retain them all, they are so beautiful.

Very sincerely,

ANTOINETTE P. TAYLOR.  
Yeatman High School,  
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**THE AURORA STUDIOS, Boston, Mass.**

the management of the Shinnecock Summer School of Art, and organized the Chase Summer Classes in Europe. In 1905 he went to England, where he organized and became director of the London School of Art, being associated on the teaching staff with John M. Swan, R.A., Frank Brangwyn, A.R.A., Wm. Nicholson, et al. Since returning to America, Mr. Townsley has devoted much of his time to painting and is a regular exhibitor in all the leading art exhibitions of the country.

The Stickney Memorial Building will be devoted entirely to the uses of the school.

THE Philadelphia School of Design for Women has just closed its seventieth consecutive year of effective training of young women for the artistic professions. Throughout that period the aim has been

to cultivate and train the constructive imagination of the pupil—the power of originating new combinations of form and colour for the artistic expression of ideas.

For the coming year the classes in composition and painting, which for nineteen years have been under the guidance of Mr. Elliott Daingerfield, will be conducted by Mr. Henry B. Snell, while Mr. Daingerfield has agreed to take time from his own numerous personal interests for a series of lectures on composition. The life and portrait classes will continue under the direction of Mr. Leopold G. Seyffert. Miss Florence A. Einstein is in charge of the classes in applied design; Miss Jane M. Grant, the principles of design, conventionalization, etc.; Miss Lucile Howard, costume illustration; Miss Harriet Sartain, preparatory training and water-colour, and Mr. Samuel Murray, modelling.



PRIZE-WINNING LANDSCAPE AND FIGURE STUDY, PENNSYLVANIA ACADEMY OF THE FINE ARTS

THE Pennsylvania Academy of the Fine Arts, Philadelphia, conducts the oldest school in America devoted exclusively to the cultivation of the fine arts. During the hundred and more years of its existence, it has aided in the training of many of the men and women whose names are the most illustrious on the pages of American art.

The aim of the school is not only to supply the best facilities for the study of the fine arts in general, but also by means of regular courses of study to equip its students for any special line of artistic work which they may desire to follow. It wastes no time in preparing its students for admission to its courses of study, but engages them at once and exclusively in the study of the fine arts and bends all its energies in this direction alone. It especially aims to instruct its students in correct drawing as a fundamental requisite to graphic art. It aims, furthermore, to instruct its pupils in the harmony and contrast of colour, and to create and develop in them a correct colour sense; also in composition, in perspective, and in every other essential to a comprehensive study of the fine arts.



WORK OF A STUDENT IN SCULPTURE, PENNSYLVANIA ACADEMY OF THE FINE ARTS

The academy is also equipped in every way to teach the technique of painting and sculpture. The instruction it affords is fully equal from a technical standpoint to that obtainable in Europe. Its faculty, collections, galleries, class-rooms, and equipment of models and casts are admirably fitted for their purpose.

The facilities of the academy are greatly enhanced by means of the Cresson Traveling Scholarships, which are used for sending deserving pupils to Europe. During the past year sixteen such pupils reaped



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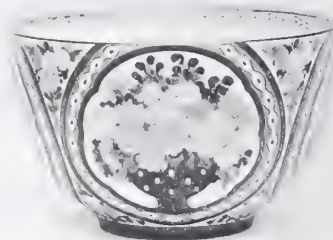
The sole makers of the "Cambridge" Artists' Colors are Messrs. MADDERTON & CO., Ltd.  
Loughton, Essex, England.

these benefits—ten painters, two sculptors and four illustrators.

The faculty for the season of 1914-1915 consists of Charles Gafly, Hugh H. Breckenridge, Cecilia Beaux, LL.D., Henry McCarter, Joseph T. Pearson, Jr., Frank Miles Day, Daniel Garber, Violet

Oakley, Philip L. Hale, Emil Carlsen, and Henry Erdmann Radasch, M.Sc., M.D.

MRS. DOROTHEA WARREN O'HARA has been working all summer on a large exhibition for the Panama-Pacific International Exposition, in addition to which



BOWL DESIGNED AND DECORATED IN  
BRILLIANT ENAMEL  
BY DOROTHEA WARREN O'HARA

she has also executed a number of interesting new designs, one of which is reproduced herewith, for the use of her Fall and Winter classes in ceramics and design.

AFTER a successful summer session, the Los Angeles School of Art and Design began its Fall and Winter term in September with classes as usual in painting, drawing, illustration, cartooning, design, landscape, modelling, normal art, and courses of lectures on perspective, anatomy and the history of art.

This school has always stood for a thorough education upon a solid foundation; all students receiving daily individual instruction, so that when leaving its classes



COSTUME SKETCHES BY PUPIL OF LOS  
ANGELES SCHOOL OF ART AND DESIGN

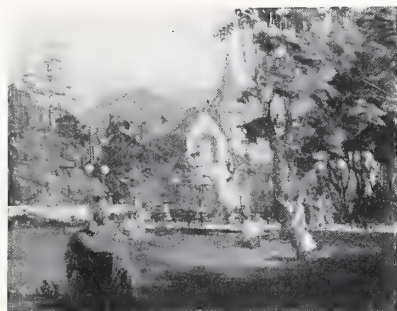
they may find the knowledge acquired of practical use at all times.

During the past season and beginning with the present one, especial interest has been displayed in the class for modelling. Through this course the student may reach the manifold demands made upon this branch of the arts. The work in illustration is so presented that the various mediums used and their processes of reproduction are thoroughly understood. A number of the students of this school are now known among the successful illustrators and cartoonists.

The methods of painting are based upon a sane principle which leads to self-expression and an individual viewpoint, bringing into harmony colour values and construction.

The faculty of the school, both European and American in training, so plans the work that the principles acquired in the elementary section will lead step by step and hand in hand to the highest stages of development in the studies, whether it be still-life or from the living model. The school is commodious and airy, with its indoor and outdoor studios facing a California vista which gives a charm to the surroundings thoroughly Californian.

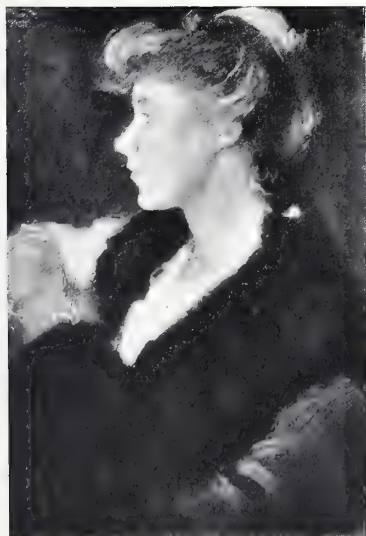




LANDSCAPE SKETCH BY STUDENT IN LOS ANGELES SCHOOL OF ART AND DESIGN

THE Yale School of Fine Arts by reason of its relations with the other departments of Yale University offers extraordinary advantages to both undergraduates and professional students. In this school the three great branches of art, Architecture, Painting and Sculpture, are studied side by side for the inspirational effect upon the student of the knowledge of the interdependence of these different expressions of the artistic spirit. In technical work, however, each of the three courses is complete in itself, and the successful accomplishment of the work pertaining to any one of them entitles the student to the course certificate, honour certificate or the degree of Bachelor of the Fine Arts, depending upon the extent of his work. It is the purpose of the department to make the technical instruction broad and thorough, and to maintain a standard for achievement which will make these certificates and this degree the most coveted and valuable distinctions open to the student of art.

FOLLOWING a successful summer session of his classes at East Gloucester, Mass., Mr. Eben F. Comins will open his winter session in Boston on October 3, conducting classes in the application of design to drawing and painting from life, based upon his own individual system of instruction, which includes especial attention to the principles of area cutting, linear movement and the laws of colour, the latter based on the Ross Colour Scales.



PORTRAIT IN RED AND BLACK CRAYON BY PUPIL OF MR. EBEN F. COMINS

# October Novels

## THE PRESENTATION

By H. DE VERE STACPOOLE, author of "The Blue Lagoon," "Children of the Sea," etc. 12mo. Cloth. \$1.30 net.

The story deals with the strange period when France was under the rule, not of kings, but of ministers and favorites. A conspiracy is on foot, headed by de Choiseul, the minister, to prevent the presentation of Madame du Barry at court. The details of the plot are discovered and disclosed by M. de Rochefort, a gallant gentleman of the court, who, in consequence, is made a prisoner at Vincennes, but escapes with the aid of a fellow prisoner.

The story includes an account of the crimes of a man versed in the art of poisoning, the secrets of which had been discovered in Italy and imported into France. The wonderful detective work, necessitating several days' incarceration of a man in the catacombs of Paris, vividly recalls the thrilling experiences of one of Victor Hugo's characters.

## VALLEY OF A THOUSAND HILLS

By F. E. MILLS YOUNG, author of "The Purple Mists," "Myles Calthorpe, I.D.B.," etc. 12mo. Cloth. \$1.30 net.

As in most of her stories, Miss Mills Young has laid the scene in South Africa. The advent of a young man from England, to take the part of manager of an estate at Drummond, overthrows the plans of Harold Johnson, son of the plantation owner, who is trying to persuade the beautiful young girl, Alieta, to marry him. Contrasting the polished Englishman with the boorish, dissipated Johnson, Alieta has little hesitation in choosing between them, and thereby produces the deepest enmity between the two men. The story is well worked out to a happy finish, many interesting characters and more than one interesting love episode being woven into the scheme.

## BUT SHE MEANT WELL

By WILLIAM CAINE, author of "The Irresistible Intruder." 12mo. Cloth. \$1.30 net.

Hannah, being only five years old, had doubtless never heard of a certain place being paved with good intentions, otherwise she might have walked more warily. Her deeds are always kindly but the results are most disastrous. She goes to a country house with her mother and speedily turns the neighborhood upside down. She causes fires, fights and frights. She is lost, poisoned, finally develops whooping cough, and turns the two weeks' visit into a six weeks' siege. One good deed only is the result of Hannah's eagerness to be a "little help"—she is the means of promoting a happy marriage between two of the most charming characters in the book.

## A PILLAR OF SALT

By HORACE W. C. NEWTE, author of "Sparrows," "The Home of the Seven Devils," "Pansy Meares," etc. 12mo. Cloth. \$1.35 net.

Mr. Newte's new story might be termed "a lesson to women," especially to the "idle wives." Avie Dale had everything that is supposed to make a woman happy—an indulgent husband, a comfortable home, a charming young daughter; but she was possessed with the spirit of unrest and she wanted "something to happen." The advent of an aspiring novelist into her social circle provided her with new experiences, but ultimately brought about the destruction of the home.

Mr. Newte has introduced into his story some inimitable characters who figure in the Woman's Cause and the Suffrage Movement.

JOHN LANE COMPANY, NEW YORK



## THE AUCTION BLOCK By REX BEACH

Rex Beach's new novel has just been published and is for sale at your book-seller's. The story is written with all the author's well-known virility of style, and has more humor in it than any other of Beach's books.

*Twenty-eight Illustrations by Charles D. Gibson. \$1.35 net*

## HOW IT HAPPENED By KATE LANGLEY BOSHER

Here in this new novel Mrs. Boshier gives in full measure the ever-welcome Christmas story, with its Dickensian spirit of love, softening of hearts and good cheer. Carmencita is of the race of Mary Carys, who laugh even though they would often rather cry.

*Illustrated. \$1.00 net*

## THE LETTER OF THE CONTRACT By BASIL KING

Face to face with one of the greatest problems of the day stand the hero and heroine of this new novel by the author of "The Inner Shrine." They learn at last the truth—that while the law must take count of the letter, the human heart is spiritually elastic.

*Illustrated. \$1.00 net*

## THE NEW CLARION By WILL N. HARBEN

A tale of love and mystery in the Georgia mountains, with all the humor of Abner Daniel and Pole Baker—and both of these favorite characters are in this new book.

*Frontispiece. \$1.35 net*

## THE LOST BOY By HENRY VAN DYKE

Here we have the story of the Boy lost in the City of Jerusalem. The New Testament tells how Jesus, the little child, became separated from his parents and lost. The author, with devotional imagination, has traced with reverent pen the wanderings of "The Lost Boy."

*16mo, Illustrated, Cloth, 50 cents net; 16mo, Illustrated, Leather, \$1.00 net;*

*Octavo, Illustrated in Color, Ornamented Cover, \$1.00 net*

## THE HANDS OF ESAU By MARGARET DELAND

Here, again, in this story of a young man whose real nature at last betrayed itself, are the sympathy for and understanding of youth and its problems which gives the spring-like atmosphere to all the author's writings.

*Illustrated. \$1.00 net*

## THE COPY-CAT and Other Stories By MARY E. WILKINS FREEMAN

These stories reveal the full measure of this author's distinguished style. Here is insight into the depths of human nature, humor and pathos. Children, young people and old people who have never lost a certain innocence play their various parts.

*Illustrated. \$1.25 net*

## LOOKING AFTER SANDY By MARGARET TURNBULL

Sandy is simply a girl, young and so unusually nice, so childishly appealing, that everybody wants to "look after her"—and everybody does. A wholesome story, touched with delicate humor.

*Illustrated. \$1.35 net*

## JUST AROUND THE CORNER By FANNIE HURST

Life as it is lived in a great city. The heroines of these metropolitan romances are all working-girls, in their strength and their weaknesses, in their work and their play. Here is humor and the unexpected climax.

*Illustrated. \$1.35 net*

## THE LIGHTS ARE BRIGHT By LOUISE KENNEDY MABIE

A story of industrial intrigue with, curiously enough, a lovable and altogether feminine woman as the central figure—a new type of modern fiction. Full of the spirit and significance of the Great Lakes is this new novel by the author of "Wings of Pride."

*Frontispiece. \$1.25 net*

# HARPER & BROTHERS



EXAMPLE OF STUDENTS' WORK IN INTERIOR DECORATION, NEW YORK SCHOOL OF FINE AND APPLIED ART

PROMINENT among our national activities is the widespread awakening to the real meaning of art and to its place and power in the plan of modern civilization. Art is no longer the undisputed possession of the genius, painter or sculptor, but is seen to belong to all forms of life expression where the quality of beauty is a desirable factor. Since beauty is harmony, this quality is desirable in all forms of man's individual expression. "Art for life's sake" is no longer a misnomer but a logical, realized factor.

The New York School of Fine and Applied Art stands for art appreciation from the standpoint of modern demands. Its courses are formulated to meet situations as they develop. It seeks first to ascertain what are the most general needs, demands, and opportunities for distributing this art idea. It next desires to give this idea to its students in the clearest way, in the shortest time, for the most important of modern life's interests.

Last year a waiting list was established (for want of room) in many of its departments. This year new studios, more instructors, and additional courses in interior decoration, illustrative advertising, costume design and general lectures will be added.

Life and painting courses will be given a new impetus through additional instruction, daily criticisms and a larger range of subjects. An entirely new normal training course for teachers is offered, in which the broadest possible scope is allowed students who desire to work for teaching purposes in the departments of interior decoration, illustrative advertising, costume design and those phases of applied art in which every educational system is now vitally interested.

The Winter school opens September 8. Persons interested in art education from the cultural, pedagogical or professional standpoint, will find training suited to their needs in the wide scope which this school offers.



POSTER BY STUDENT AT NEW YORK SCHOOL OF FINE AND APPLIED ART





PORTRAIT STUDY BY STUDENT IN THE  
 ART ACADEMY OF CINCINNATI

THE faculty of the Art Academy of Cincinnati for the season of 1914-1915 remains unchanged, with Mr. Frank Duveneck as chairman. He has under his immediate criticism the most advanced figure classes. Other painting classes of the head and figure are under the instruction of Mr. L. H. Meakin, who, together with Mr. H. H. Wessel, also has under his supervision the classes in drawing from the living model. It is in this work, as well as in the modeling classes, conducted by Mr. C. J. Barnham, the well-known sculptor, that this school is especially strong. The class in illustration, under Mr. Paul Eschenbach, which was so successful last year, will be continued for the coming season.



LANDSCAPE BY PUPIL OF ART ACADEMY  
 OF CINCINNATI

MISS SARA B. HILL, New York, will resume her classes and private lessons in design with special application to book covers, book-plates, monograms, coats-of-arms, and all forms of decorative lettering. Miss Hill is also prepared to take orders for designs along these lines; also for Christmas cards, illuminations on parchment, etc.

(School Notes continued on page 19)

# October Novels

## ARCADIAN ADVENTURES WITH THE IDLE RICH

By STEPHEN LEACOCK, author of "Behind the Beyond," "Nonsense Novels," etc. 12mo. Cloth. \$1.25 net.

This new volume may be classed rather with "Sunshine Sketches" than with the author's other books, for the interest is centered upon one group of characters who reappear throughout. The foremost humorist of the day, Professor Leacock has discovered a wealth of mirth in his new subject. As the reader laughs he realizes the amount of humor existing in personalities and events which would be overlooked were it not for the keen sense of the ridiculous of this brilliant writer, and his gift of extracting, with the utmost good nature and without the least effort, the greatest value from his subject. As in "Sunshine Sketches," he portrays local celebrities with such cleverness that while they are often extremely comic they are never overdrawn.

## THE CRYSTAL ROOD

By MRS. HOWARD GOULD. Illustrated by Earl Stetson Crawford. 12mo. Cloth. \$1.25 net.

Outanie, the squaw of an Indian chief, having borne the mighty warrior no son, is driven by the taunts of her tribe to a hunters' settlement up the river. Here she kidnaps a child and, returning to her tribe, passes him off as her own son. Not until he is fully grown is the woman's perfidy discovered, and then, by aid of the crystal rood—a gift once bestowed upon a Syrian knight by the Pope and hung by the dying mother round her infant's neck—is his true origin revealed.

The story of the Indian tribes of the Mohawk and the Delaware—their habits, customs, games and warfare—is all excellently told, and many are the interesting and romantic adventures of the young supposed Indian, Rushing Water.

## BEASTS AND SUPER-BEASTS

By H. H. MUNRO, author of "The Chronicles of Clovis," "The Unbearable Bassington," etc. 12mo. Cloth. \$1.25 net.

Those who have already enjoyed the diverting sayings and doings of the irrepressible Clovis will be pleased to renew his acquaintance in this book. In a series of humorous sketches Mr. Munro shows that the marvellous resources of this favorite hero have not waned, but rather to a greater extent than ever are his unique talents employed for the entertaining of his friends and the disconcerting of the unwary.

## BATTLE ROYAL

By W. DE VERE. 12mo. Cloth. \$1.25 net.

This is a Western story in an Eastern setting. The scene is Java, though the principal characters of the tale look upon Holland as home. The hero, undecided in his love affairs, wavering between loyalty to the young girl he is engaged to marry and his passion for a married woman who wields a strange power over him, excites the reader's interest and sympathy. The wonderful scenery of the East, as well as the character and customs of its people are well drawn by the author.

JOHN LANE COMPANY, NEW YORK





## The Albemarle

The newest production of The Gorham Company - a design of great dignity and beauty.

The Albemarle pattern strikes a golden mean between the over-severe and the over-ornate. It is of the Georgian period, deriving its name from William Keppel, Earl of Albemarle, statesman and soldier under George II.

As a wedding present to any bride who appreciates original design and best workmanship in silverware, a selection from this pattern will be exceedingly welcome. You may choose either an individual serving piece or a complete chest.

Let your jeweler show you the Albemarle knives, forks, spoons, fancy individual and serving pieces. Each bears this trade-mark



**THE GORHAM CO.**  
SILVERSMITHS  
NEW YORK

TEA  
SPOON  
ACTUAL SIZE









"A GIRL SEWING."  
FROM AN OIL PAINTING BY  
FREDERICK C. FRIESEKE.



# The INTERNATIONAL STUDIO

VOL. LIII. No. 212

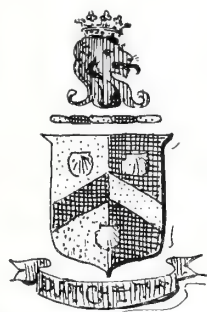
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OCTOBER, 1914

## A STUDIO HOME IN CONNECTICUT BY W. H. DE B. NELSON

ARTISTS have not been slow in setting the seal of their approbation upon the choice lands lying about Silvermine and New Canaan, Connecticut, where several picturesque homes have sprung into existence of late years, some of which nestle in peaceful valleys by brook and orchard, whilst others appear jauntily perched over chattering streams or tower above an ancient mill-race; but, wherever one stumbles upon them, re-

mote from the turmoil and unrest of cities, it is unfortunately true that what they gain in pictorial quality, mostly due to surroundings, is lost in the glaring errors of architecture and misapplied material. Occasionally, however, there arises one of the fraternity who wishes a real home in good taste and sanely constructed—a building that shall fulfil his ideals and adequately meet all requirements. To the architect who is sincere and ambitious such a client is a joyful acquisition—and such a partnership results in the countryside and family concerned being enriched by another addition to



GENERAL VIEW OF DATCHET HOUSE

ARCHITECTS, LORD & HEWLETT



## *A Studio Home in Connecticut*

the complement of successful happenings in domestic architecture.

The house under discussion for close upon a decade was built of that gossamer fabric attributed to dreams and was in very fact a castle in the air. All good dreams have their awakenings and last winter Mr. Putnam D. Brinley commissioned Mr. Austin Lord, of the firm of Lord & Hewlett, to convert this dream house into a structure of actual material.

To explain a Gothic home in a scattered community of artists in Connecticut with the unwonted legend of Datchet House requires a few lines of historical allusion. The first Datchet House dates back to 1640, when Thomas Brinley was auditor-general to Charles I, and was situated in that beautiful English hamlet which all tourists recall who have visited Eton and the royal borough of Windsor. A royal grant of ten thousand acres in Rhode Island for services rendered to the Crown accounted for a second Datchet House in the Brinley family in 1723, imitating closely its predecessor, and now to-day, without further following the family vicissitudes through the centuries, we find General Israel Putnam's great-grandson comfortably sheltered in Connecticut in Datchet House No. 3. These three homes might surely supply material for a three-volume novel, but our concern lies mainly with the house and its character and features, design and construction.

The house in question was to be Gothic in spirit, and the greatest simplicity in line and detail had to be observed. To be Gothic in spirit it must rely upon something more than mere Gothic detail. The studio motif finds its prototype in the great hall or living room of the early English house. The absence of the projecting porch and the adop-

tion of the arcaded porch or loggia built within the limits of the house proper, the high-pitched roof, the narrow grouped windows, large, tall chimneys, suggesting the great fireplace within, are all earmarks of the period, assisted by an oriel window, a bit of tracery, a bargeboard, etc.; but without the characteristics of plan and exterior which are the basis of this style, this house must have proven a failure however elaborate the detail, and this applies equally to any other style of architecture.

The spot selected for a site was a narrow strip of ground bordering on the road, ten or twelve feet above a meadow beautified by the passage of the Silvermine River. The lie of the land compelled a rectangular form of construction, embracing service extension, garage and the intervening latticed yard. These conditions dictated by necessity have brought the composition into a very perfect harmony between the principal motif and accessories. Garden steps relate the house to the meadow, while the double terrace to the north gives additional length to the composition and opens the view to the rocky stream at its base. The house



STUDIO ENTRANCE WITH  
VIEW OF MEADOW

ARCHITECTS, LORD &  
HEWLETT

is 84 feet long, including the studio to the north and the service wing to the south, with a width of 32 feet. The exterior is of white stucco; marble dust and Portland cement were used to attain a gleaming purity; all outside trim is of cypress, stained a very dark brown. Casement windows have been used throughout, the fastenings being reproductions of an old English model. The two massive chimneys on the west and south sides are two-thirds stuccoed, the rest being treated with ornamental brick work. It is interesting to note that the bricks used were the "discards" of a dealer's yard, being too irregular in shape and too much coloured! They were discov-



## *A Studio Home in Connecticut*

ered by Mr. Brinley and promptly acquired. Art and the trade do not regard bricks and other things from the same angle, which is indeed very fortunate.

Exterior doorways and porch openings favour the arched rather than the square arched top.

Throughout the entire house, excepting the service wing and bath rooms, all the inside walls have been left without the usual smooth finish, a lovely gray having been attained in the rough cast. In kitchen and pantry the walls and trim are painted cream colour, and all panels in closet doors stained green and rubbed down to show the grain of the cypress. This produces an unusual and charming effect. An interesting feature of the dining room is the painted reproduction of a Gothic hunting tapestry on the chimney breast, from ceiling to the top of the Kingstone mantel. The fireplace here, as in the studio, shows the arched opening and brick hearth. Sitting

at the table in this room, which, by the way, is a "draw top" refectory table, with stretchers close to the floor, one can see through the wide doorways of living room and studio and across two terraces, clear to the brook—a charming vista. The east wall of dining room and living room is mainly glass, the casements giving onto the porch. This is thirty feet long, and with its beautiful arches and brick floor gives the effect of a cloister.

The first floor, running from north to south, is divided into studio, library and dining room, with an entrance hall along the west and a recessed porch along the east. Still to the south, in a separate wing, are pantry, kitchen and service porch. There is but one stairway, and its treatment with Gothic rail and lighted by three narrow stepped casements is particularly happy. The oriel window which lights the stairhead and the whole upper hall, seen from both inside the house

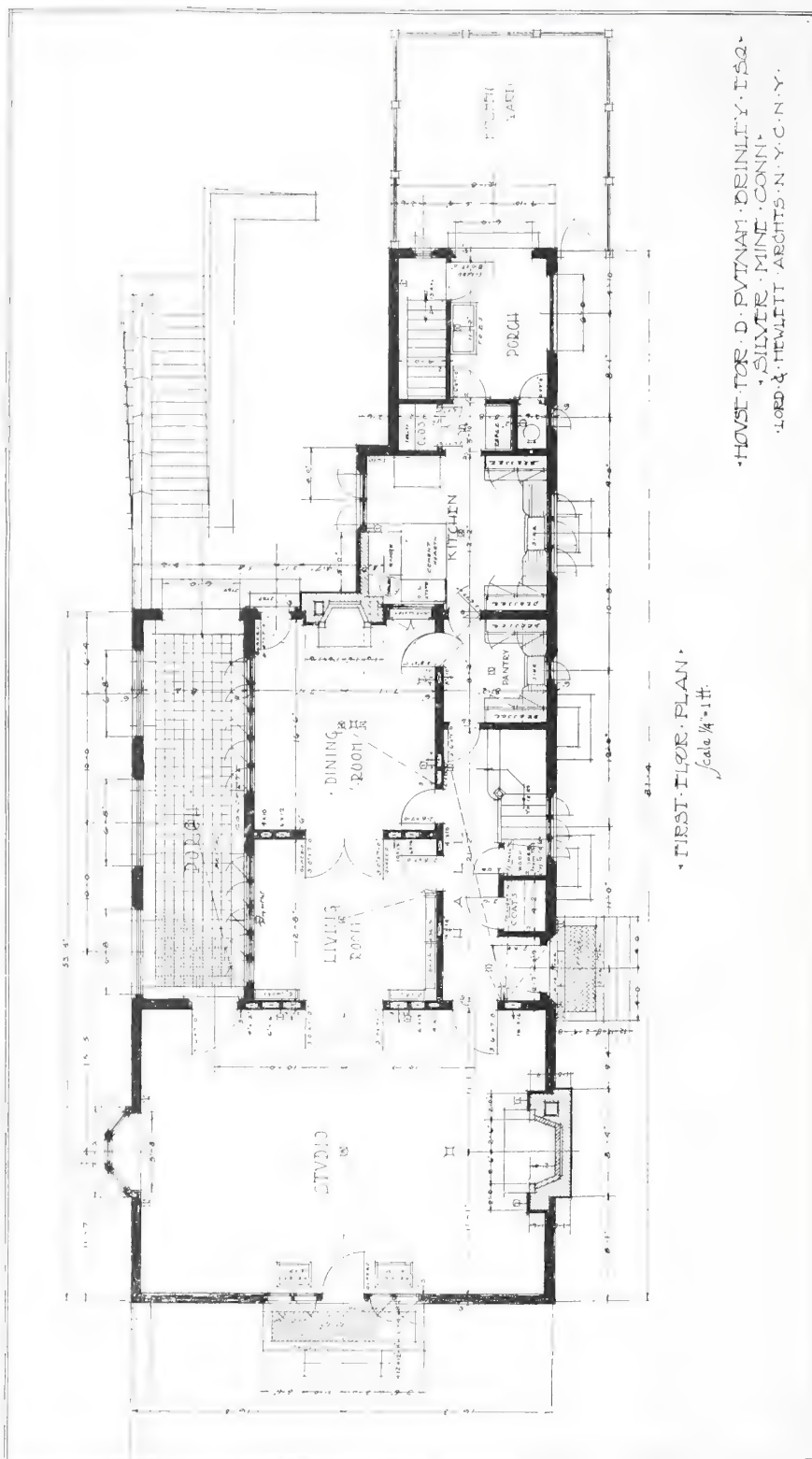


FRONT ENTRANCE

ARCHITECTS, LORD & HEWLETT

and outside where it overhangs the western doorway, is one of the most successful details of the structure. The chief room of the first floor is, of course, the studio. This is 22 x 32 x 17 feet, with a north light 10 x 12 feet of small panes, the Gothic doorway opening on the north terrace being part of the composition of this window. On the opposite side of the room, above the wide folding doors which separate the studio from the living room, an interesting panelled balcony projects. All the mouldings for this were made by the carpenters on the spot; no mill work entered into it. On the west wall is the great chimney breast, with Kingstone mantel and arched opening. This fireplace is treated in an unusual way. The desire was to have it symbolize hospitality; fire and light are, of course, its symbols; so here we find no shelf on which to put things, but, instead, two carved stone brackets project on each side of the arched opening of the fireplace, and on









VIEW OF HOUSE FROM THE GROUNDS

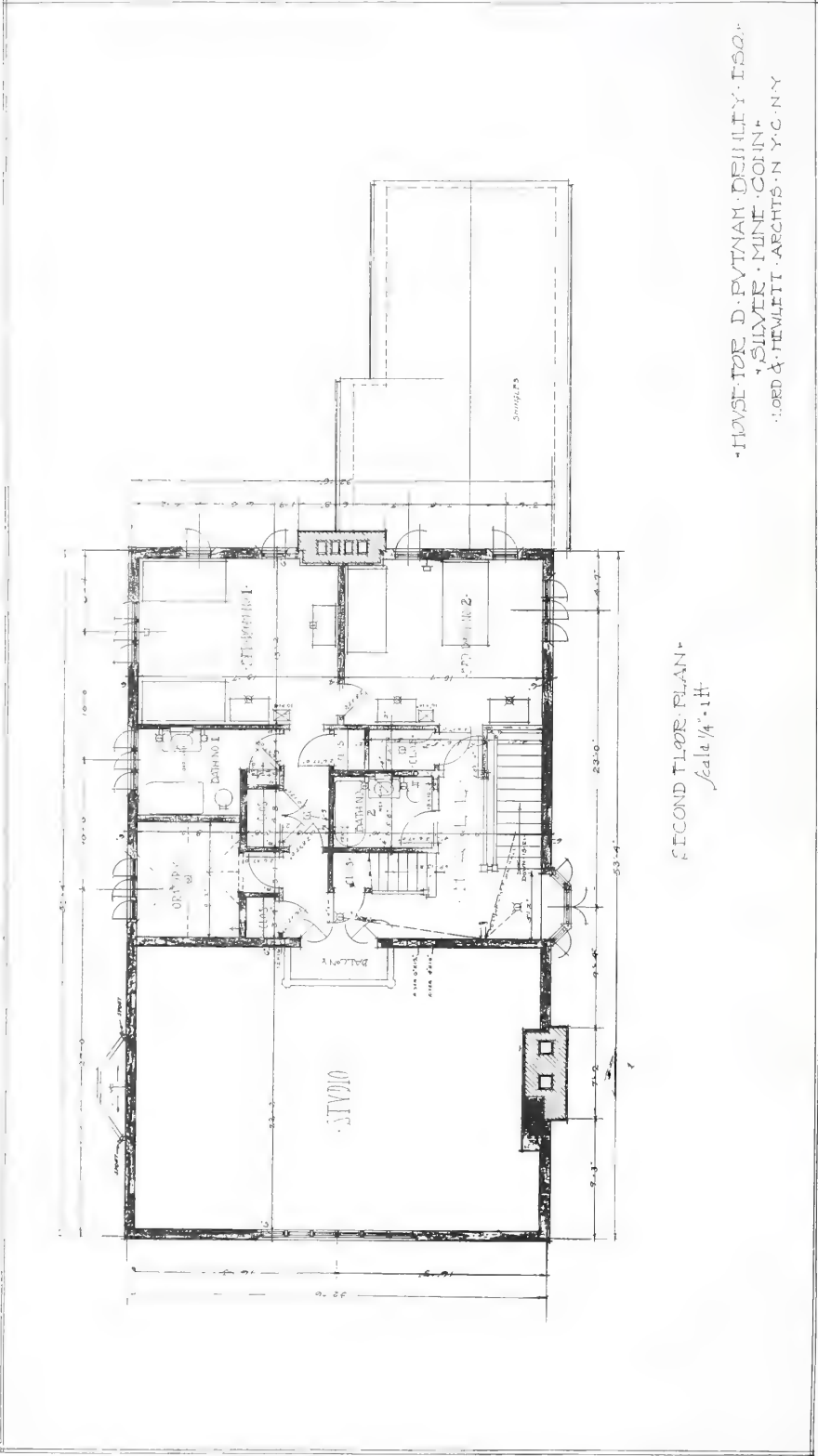
ARCHITECTS, LORD & HEWLETT



PORTION OF STUDIO WITH BALCONY

ARCHITECTS, LORD & HEWLETT





SECOND FLOOR PLAN  
Scale 1/4" = 1'-0"

HOUSE FOR D. PUTNAM DEWITT, ESQ.  
SILVER MINE COIN  
LORD & HENLETT ARCHTS. N. Y. C. N. Y.



## American Society of Miniature Painters

these rest tall candelabra. The wide hearth is of brick. At the other end of the room a beautiful bay, containing three casements and forming a deep window seat, gives splendid balance to this imposing room.

The wealth of material in America constitutes an *embarras de richesses*—it is at once a blessing and a danger. In the distant past, both in England and on the Continent, owing to difficulties of transport, builders depended upon their own locality for material. Hence the simplicity which we admire in the sixteenth-century English cottages, simplicity and crudeness. They were built without any special plan of exterior, and yet were pregnant with character derived from an unconscious assemblage of motifs arising probably from the very necessities of the case. Danger, of course, lies in the abuse of materials, the use of many where few would ensure a better composition. Formerly there existed a natural ability to build well in the spirit of the age; it was the period of the craftsman, a *rara avis* to-day. The builder then worked freely, uninfluenced by conditions outside of his environment.

Datchet House, from initial sketch to final touches, has been a *Werkbund* in which owner, wife and architect have been a strong triumvirate of artistic effort, handing over their conception to a native builder who has honestly and sincerely translated their plans into wood and stone. The aim has been to picture the interior in the exterior, to search after those qualities which give expression to the uses for which the building is designed—in other words, the aim has been to design truthfully.

### “THE ENCHANTMENT OF ART”

UNDER the above title a collection of essays of unusual merit will be published during the current month by the John Lane Company. The author is Mr. Duncan Phillips, who will be remembered by many readers for an article which appeared in this magazine last December, entitled “Revolutions and Reactions in Painting.”

### AMERICAN SOCIETY OF MINIATURE PAINTERS

IN last month's issue was a short article upon the work of the miniaturists and the official recognition bestowed upon them by the fact of the Metropolitan Museum of Art purchasing five examples for its permanent collection. Of these five three were reproduced, miniatures by Helen Turner, Lucia



PORTRAIT

BY ALICE BECKINGTON

Fuller and Laura Hills. The remaining two are now shown in this column.



PORTRAIT

BY MARGARET F. HAWLEY





A PORTRAIT  
BY EUGENE E. SPEICHER



*The Fairy Folk of Dugald Stewart Walker*



*Courtesy Doubleday, Page & Co.*

DIAPHANON

BOOK COVER DESIGN FOR "AMERICAN LYRICS"  
BY DUGALD STEWART WALKER

THE FAIRY FOLK OF DUGALD  
STEWART WALKER  
BY JESSIE LEMONT

IMPRESSIONS and images of the material world of to-day display the proportions of the grandiose, the gigantic, the colossal, and mark the progress of the Will to Power. Under the urgency of this impulse buildings have been erected that rear their crests to the skies, floating cities launched that cross the seas, the courses of mighty waters turned so that oceans have become united,

and monster birds created that soar above the clouds under man's command.

These various manifestations of to-day, these super-achievements, seem conceived by that Superman who, evoked by the pen of Nietzsche, rose into modern thought—a symbol of illimitable potentiality. With the advent of this figure mighty machinery began to move, and, as its great wheels revolved and its piston rods cut through the air, the glint of the rotating circles and the flash of the great vertical and horizontal bars fired the imagination of poets, and thus have been



## *The Fairy Folk of Dugald Stewart Walker*

transcribed lines to the locomotive, stanzas to the subway express, odes to the aeroplane.

Reflections of these giant forms and mighty movements have been caught on canvas in glaring and gaudy colours, in lines and circles, in triangles and squares, and modelled in clay in blocks and cubes. In this way, perhaps, was evolved "cubistic" and "futuristic" art, a representation of the blood and bones of matter, an exposure in form and colour of the veins and arteries of the materialism of the present day. These embryonic forms, flashing with garish colours, have "reared their dripping heads like strange river-gods out of the singing blood."

Beside this hybrid offspring of power and motion another art has unfolded and blossomed, airy and delicate as the Indian-pipe, whose fragile bloom gleams luminously in the midst of the forest, revelations of the intimate secrets of Nature have taken form in literature and art. Maeterlinck's "Intelligence of the Flowers" and "The Shadow Garden" of Madison Cawein have found their counterparts in the flowing fantasies of Aubrey Beardsley and the dream pictures of Walter Crane, and in the fairy folk of Dugald Stewart Walker.

The features of this artist's muse bear the marks of an ancestry of great age. These luminous and delicate drawings and paintings trace their origins back to the Middle Ages, to those decorators of missals and manuscripts that touched the high-water mark of book illumination.

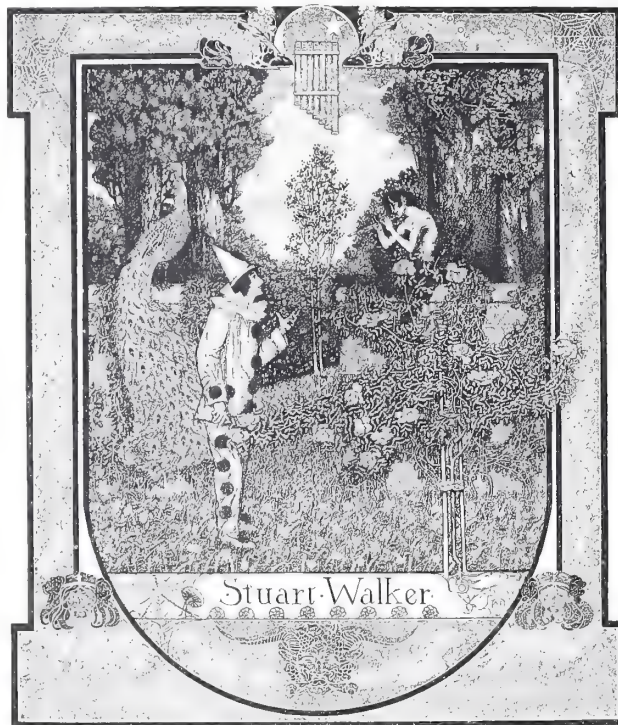
Among the illustrative works of Mr. Walker there are drawings that are done with the fineness of miniatures, with hair lines of undulating and intricate patterns, others with lines composed of a series of infinitesimal dots (after the manner of

Flaxman); some with strong, thick strokes and, again, others with a shaded, heavy washing-in of black. The colour range of the paintings is pure and glowing, and shows clear electric blues, rose-leaf pinks, deeper corals and flaming reds, the gamut of the shades of gold from the sheen of palest yellow to the rich gleam of orange, blues and greens, from light to dark tones, that merge into each other indistinguishably and again separate into a variance as distinct as the azure blue of the sky and the emerald green of the sea.

The composition of these pictures shows breadth

and variety. Some of the drawings and paintings have the simplicity of Japanese prints, others present the abundance of detail of the pre-Raphaelites, with each form and colour significant and symbolic.

The peacock, emblem of immortality, enters time after time into these pictures, his gorgeous plumage "trailing clouds of glory" after him. He parades like a white wraith in company of twos and threes, under rows of dark "Botticelli" trees, his head feathers crowning him like a coronet, the plum-



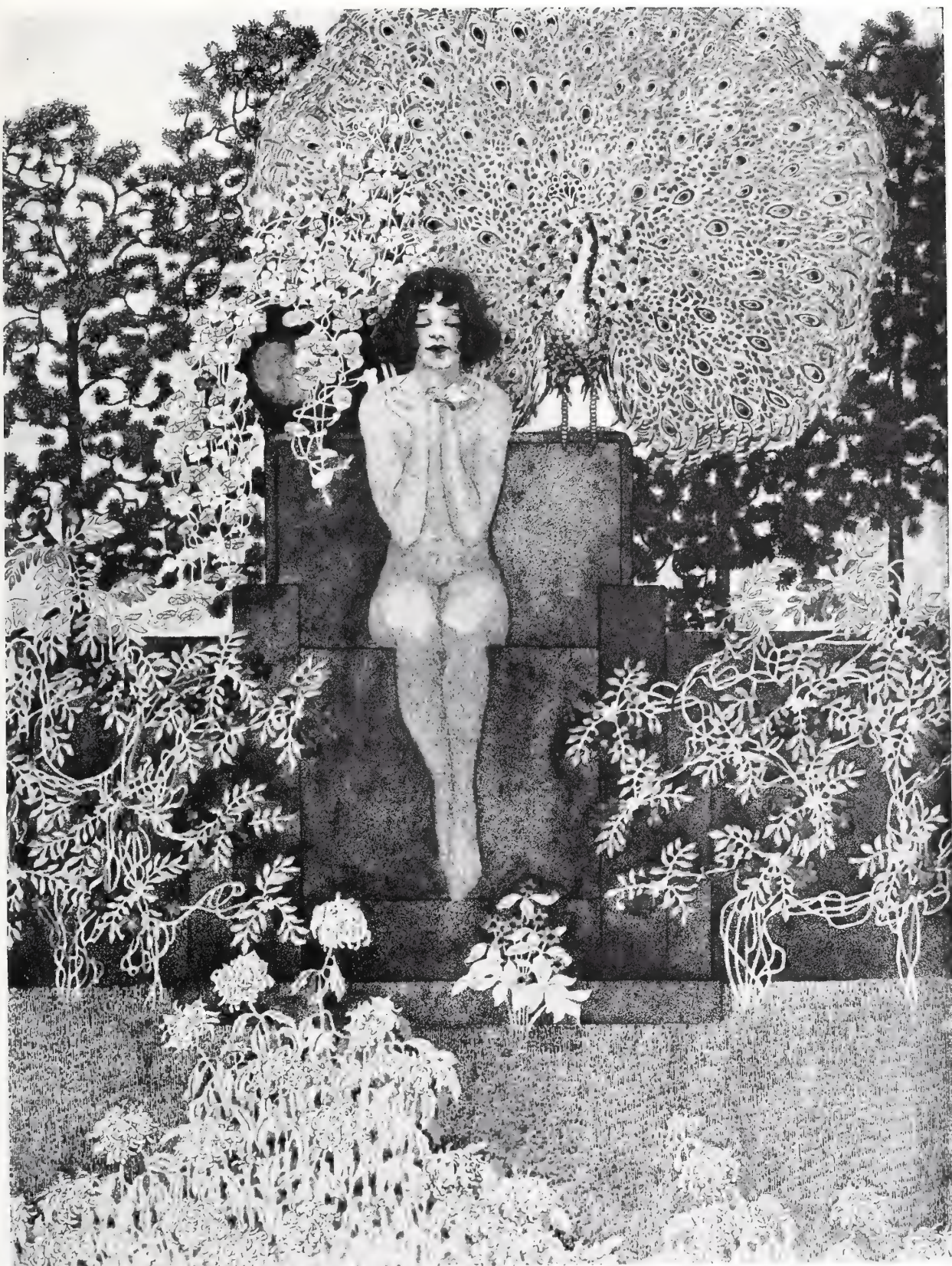
*Courtesy Stuart Walker, Esq.*

A BOOK-PLATE DESIGN

BY DUGALD STEWART WALKER

age of his train sweeping proudly behind him as he walks with regal step over the velvet grass. In a pen-and-ink drawing he is perched high amid luxuriant foliage and strange tropical blossoms, his splendid train sweeping below him; beneath him is another peacock and still lower two others in the thick foliage. The arrangement is such that the group seems to shape itself into one gorgeous bird that sweeps with his marvellous plumage the entire length of the picture. In a painting he stands on the top of the high back of a time-worn bench, vested in emerald and turquoise, unfurling his feathers like a great jewelled fan, through which he seems to look, Argus-like, with





*Courtesy Doubleday, Page & Co.*

THE DRAGON-FLY  
BY DUGALD STEWART WALKER



## The Fairy Folk of Dugald Stewart Walker



Courtesy Duffield & Co.

THE NIGHTINGALE

BY DUGALD STEWART WALKER

a hundred eyes. Pan, piping his tune of out-of-doors, appears in these pictures again and again. He is seen seated among green branches, silhouetted against the pale light of dawn, that breaks through the thick foliage of a pine tree, fluting a melodious obligato to the song of birds. This *Pan* recalls the large canvas of Böcklin in the Pinakothek in Munich, entitled *Pan im Schilf*, in which the pagan god sits beneath the glancing blades of tall reeds, playing a sylvan strain. A sketch portrays a young Pan lying on his back on a grassy knoll, kicking up his small hairy hoofs in glee as he trills on his flute to a couple of amorous butterflies that hover about him.

Another great faun mounts over a high stone wall that encloses a garden; beyond the wall is seen the top of a tall tropical tree and the shrubbery of a park where a fountain throws high its shimmering, crystal waters up across the edge

of the silver circle of the moon. The poetic beauty of the picture brings to mind the *Claire de Lune* of Paul Verlaine.

A night landscape in a different key shows tall, dim cypress trees rising like ghouls into a blue-black moonless night; a dark blue-green river flows below these trees, whose shadows are reflected in the water. The one note of light is the silvery glimmer of a lantern that shines from a scarcely visible boat, which seems to creep along the river-bank; the light dances ignis-fatuus-like among the deep shadows. This painting, which is called *A Fisher of Dreams*, might also be entitled, after Whistler, *A Nocturne in Blue and Silver*.

*The Death of a Dream* is a water-colour in the Japanese spirit. The quiet tones and simple composition of this little picture give it a quaint fascination. In another painting of rare simplicity of composition, a swan floats idly on the placid waters of a lake in which a pond lily spreads its petals into full luxuriance amidst green leaves. This small picture has the lovely colour effect of Claude Monet's *Pond Lilies*, in which, as one draws away from the painting, the thick flecks

of pink and yellow pigments seem to stand out from the canvas and form into glowing, curled-up buds.

The "Fairy Tales" of Hans Andersen is the subject of the artist's most recent work. *What the Moon Saw* discloses a glow of languid white moon-flowers, and has predominating colour effects of cool greens and blues. A warm contrast in rich autumnal tones is shown in *The Wind's Tale*, where in the midst of a forest that the sun brightens to crimson and gold, among the flying red and yellow leaves that chase each other before the gale, an elfin creature stands with yellow wind-blown hair and a fluttering gown of green, whose hue seems caught from the last leaves of the summer; her shoes are green, her wee cap of pale gold, she holds in her hand a cluster of red and yellow flowers.

A fine sweep of line and sense of motion is conveyed in the pen-and-ink drawing of *The Snow*





*Courtesy Duffield & Co.*

LITTLE SILENCE  
BY DUGALD STEWART WALKER



## *The Fairy Folk of Dugald Stewart Walker*

*Queen.* Many steep roofs and turrets and quaint gables of houses are covered with a thick mantle of snow, that continues to descend in myriads of fluttering flakes. High above the peaked roofs of the houses, veiled by the falling snow, floats the Snow Queen; a single star blazes above her head, her dainty chin is lifted, her slender arms extended, the slim lines of her body, half concealed by filmy draperies, form a gentle curve as she

is airily lovely. The book-plates of Stewart Walker are designed with the same fecund fancy. Nature here, too, disports herself, adorned with flowers and vines, with starry constellations and with moons and suns; here, again, are the "motifs" this artist loves—graceful swans and decorative peacocks and sylvan fauns; into these book-plates also is wrought the magic of the out-of-doors.

The book illuminator or illustrator must absorb the essence of the text, yet remain free to conceive and to create. He must translate thought into form and colour, as the musician transmutes it into rhythm and sound. Stewart Walker's genius is sympathetic and comprehensive; he possesses originality and versatility in conception and handling; his imagination is a full, unfathomable well, from which he draws form and fancy, and Nature is the realm of his art. A native of Virginia, he has a heritage of the idealism, the romance and the poetry of the Old South. In his studio overlooking the spires of a church on Fifty-seventh Street, New York City, he conjures sprites that haunt the woodland glades, creatures of the coral reefs, water-nixies and fire elementals, elves of earth and ocean, spirits of wind and flame. There is a magic word coined by a modern man of letters which signifies one who has the power to see that which is hidden from ordinary folk; such intensified vision is the gift of this young poet-painter. A bit of mica glimmering in a crevice of the pavement suggests its story of the many feet that have passed over it; the tiny wild-flowers peeping through the lush grass along a forest pathway whisper intimate secrets of the woods; a cobweb spun within the belfry of



*Courtesy Duffield & Co.*

THE SNOW QUEEN

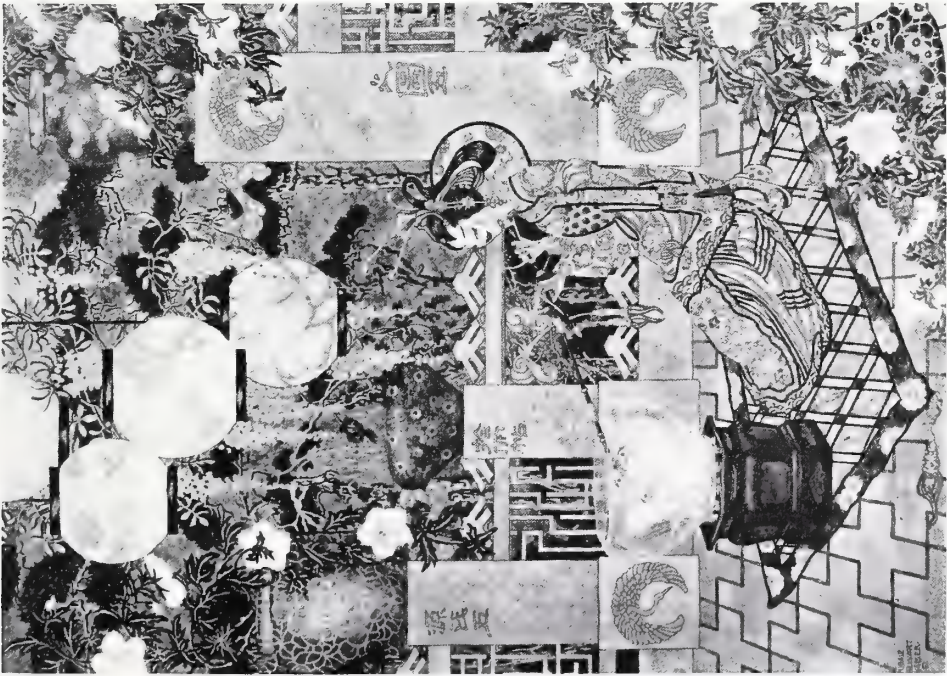
BY DUGALD STEWART WALKER

swims through the frosty air; a diaphanous scarf billows out in a splendid loop above her head and down in a great half-circle far below her feet. The effect of the snow-covered roofs is given by blank spaces on the paper, the motion of the falling snow is created by a background of slightly curved diagonal lines thickly dotted with white; there is movement, also, in the poise of the figure and the long loop and crescent curve of the scarf, which sweeps three sides of the picture. The conception

an old church reveals its mysterious hieroglyphs.

The art which obviously thrusts its crying colours and its ponderous proportions before the world is a reflection of the great civilizing forces of the present—a representation of monumental work. But the little voices of these airy creatures of the fancy, woven of sunshine and flowers, of cobweb and moonbeam, appeal to the eternal child in man—a symbol of the immortal spirit of play.





*Courtesy Doubleday, Page & Co.*

WHAT THE MOON SAW

BY DUGALD STEWART WALKER



*Courtesy Doubleday, Page & Co.*

THE WIND'S TALE

BY DUGALD STEWART WALKER





PORTRAIT OF LEOPOLD STOKOWSKI, ESQ.  
CONDUCTOR OF THE PHILADELPHIA ORCHESTRA  
BY LEOPOLD SEYFFERT



## *The Paintings of F. C. Frieseke*

THE PAINTINGS OF F. C. FRIESEKE. BY E. A. TAYLOR.

To some artists the garland that awaits their mature attainment is given ere they scarce have climbed the ladder of fame, while others seem to labour unrecognised in silent bypaths until their garland becomes a wreath. To those who have followed carefully or even intermittently the various paintings from the brush of F. C. Frieseke it must have been always evident that he was an artist who could not long lose himself behind the popular cloak of others, while the leaves which fame has twined for him have not been idly bestowed on one who has only won through the battle on the outskirts. Whether one likes his work or not or finds in it influential traces of the most revered painters of the time it must also be apparent that his own personality quite supersedes that of his masters.

It is not far to look back to 1898, that being about the time of Frieseke's arrival in Paris from America and the year of his student days under Benjamin Constant and Jean Paul Laurens. Despite the reputed excellence of both these artists there were few students in Paris at that date who failed to come under the prevalent magnetic influence of Whistler, and it is to him that one

faintly returns in thought when viewing Frieseke's early paintings. Frieseke, however, soon found that it was not in that flood of enterprise that his untried barque would fairly sail to the land of self-discovery. Young, thoughtful and energetic, it was not long before he turned to the more turbulent sea which was bearing along Monet and Manet, finding that on it lay the way to a more desirable haven whose light with its myriad vibrations attracted him; and it is the rendering and capturing of its elusive playfulness which claims his most vital interest to-day.

In all his later work it is clearly evident that Frieseke had foreseen, if indeed he had not overcome, the danger attending the pursuit of a purpose so singularly attractive in the end—a danger most noticeable in the work of many remarkable artists which satisfies only by the masterly technical accomplishment displayed therein, but which sooner or later fails from lack of compositional form and symbolical significance. This deceptive rock Frieseke has so far kept clear of, and it is not one on which he is likely to be wrecked now; his own training and essays in mural decoration, portraiture and subtle landscapes having given him timely warning of its lurking danger.

Frieseke is still a young man and by no means



"L'HEURE DU THÉ"

BY FREDERICK C. FRIESEKE



## *The Paintings of F. C. Frieseke*

resting in a land-locked lake, nor is he foolishly sensitive to discordant opinion, or jealously envious of the many others who trim their sails to his pattern. He is not a charlatan, and no artist is more keenly alive to admit and remedy his own faults and failures in his own way. He is intensely interested in the subtleties and play of light on open-air subjects, and its charming elusiveness on the nude figure in sunshine and shadow is an endless source of joy and inspiration to him. Beauty of feature as characterlessly standardised has few painting attractions for him from that purely gracious standpoint, but, should light and subject form together a fortunate combination, the result he attains is more magnanimously appreciated by the exhibition reviewers. It has not been uncommon for me to hear many of his critics denying him the faculty of appreciating a beautiful face or a beautiful figure as popularly regarded, and asserting that his work, though evincing excellent artistic qualities, shows no natural poetical outlook. That there is an affinity between poetry and art has long been

established. But that its degree of unity is greater than has been realised is only known to those who have spoken to and walked with the phantom shapes of the one and searchingly practised the delineation of the more visual and realistic forms of the other. I do not remember who it was that said, "Beauty is only in the eye of the beholder," but as beauty has really nothing to do with art the phrase may still be superficially suggestive though more intrinsically true if sought in the mind of the seeker; were it not so our arts would long ago have ceased to allure and the "tubes lain twisted and dried." There are, however, few artists who at the outset of their career have not attempted to render in paint that which only belongs to language, but who by a well-tabulated formula have gained an enviable reputation as artists, though they have added nothing to art and have unwittingly shown a way to others more commercially inclined who wander in seemingly sentimental streams and produce the lids for the chocolate box and help to disfigure the harmony of our ancient homes with soap and whisky calendars.



LA CONVALESCENTE"  
260

BY FREDERICK C. FRIESEKE





"LES PERROQUETS"  
BY F. C. FRIESEKE







## *The Paintings of F. C. Frieseke*

The greatest difficulties that beset an artist lie in the paths in which he would discover himself. Elusive fame will tempt him with the easy-fitting dress of others and fortune offer him a cloak opaque ; sentiment will lure him to gain glory by the paltry and sacrifice the sad, by which his path through life will seem to be made a glittering way. It is all very easy too ; any one can be taught to draw—wily advertisers have found that out—and any one can be taught to paint, so that in a few months their work will pass a sheepishly trained jury and perhaps thereafter shamelessly adorn the walls of a gallery maintained at the expense of ratepayers. Despite, however, the American and European honours which have fallen to the lot of F. C. Frieseke, no one can justly claim that they were undeserved or discredibly attained.

In his rapturous eagerness to portray light there is another danger besides the one of singular appeal and technical attainment—the danger of realism encroaching on the functions of the camera or the commonplace, which is oft-times only discoverable in the completed work. This may be most excellent in poetry which tunes it to music by words and utterances from which the mind can conjure for itself a separate ideal or charm of memories and association. Singularly set, however, in colour and line no matter how fair they may be, the result will retain no lastingly living qualities ; like technical finish which lacks the spiritual element, it remains dead despite any semblance of colour-vibration it may possess. This is, perhaps, why certain illustrated books fail to charm through the over-conscientiousness of the illustrator. Nature subjects delineated in such a way, though vastly interesting to the painter, are after all but essays and exercises, a truth which many fail to realise ; and no matter how well done, no frame will make them complete or transform them into works of art. It is at this point that art and nature

must cross swords, and the artist be alert to many suggestions rather than be simply satisfied to lie down believing that by correctly copying he has mastered subject and substance—a lot that haplessly befalls the many and satisfies the crowd until the artist blames the crowd for its salient enthusiasm which will never be aught else until he gives them something to discover, something of himself. It is indeed no easy task ; no mere drawing, no mere painting or faultless execution will suffice, and not until the brain controls the palette and the thought unravels the tangle so that the mind may follow and the hand obey, will nature bow to the artist's superiority.

As a master who has overcome these snares and difficulties Frieseke excels. He has carefully gauged what will and what will not symbolise his gathered intentions and has acquired a mastery which is only gained by personal experience, the experience of others being of little importance except to warn the unwary. In the hands of the less competent the danger would lie in the unsifted know-



“CORAL EARRINGS”

BY FREDERICK C. FRIESEKE

## The Paintings of F. C. Frieseke

ledge producing a fatal set of receipts by which any further development or progress is retarded.

In regarding the accompanying illustrations it will be noted that, with the exception of *L'Heure du Thé* and *Au bord de la Mer*, the subjects are of interiors, one important reason for this being that Frieseke's open-air work lends itself less successfully to reproduction in black and white. Nevertheless the two examples of outdoor work by which he is represented give an excellent idea of recent paintings which worthily reveal his compositional interest and technical achievement. *L'Heure du Thé* is at present on exhibition at the Anglo-American Exposition in London, and his *Au Bord de la Mer*, painted in the brilliant sunshine of Corsica during the month of February 1913, was one of his fascinating exhibits in the Salon of the Société Nationale of that year. Turning to the other works illustrated, his *La Convalescente* is a unique example which clearly exhibits in a charming composition the dexterity with which the artist wielded his brush in the earlier days of his enthusiasm; the whole picture, by reason of the mahogany-coloured bed and red carpet, being in a warmer scheme than that which attracts him to-day and arrests the admiring attention of others.

In *Les Perroquets*, in spite of its brilliance of colour and personal fancifulness of arrangement, a more staid and thoughtful method of painting is evident; while *Jeanne*, *La Poudreuse*, and *Coral Earrings* all belong to his more recent period. The accompanying delicately coloured plate of *A Girl Sewing* is from his latest interior subject, painted in June of this year before going off to the country in response to its call of yellow sunshine and violet shadows. It will be seen from this coloured reproduction that the cold tones of variable blue and the still colder ones of violet to which he is so partial in no way aggressively assert their oft-times defective quality in the

picture as a whole, nor does his introduction of complementary orange-reds and greens give an unduly grey effect, depriving them of their aid to maintain the light and subtleties which he had sought and has achieved.

Though he is an occasional contributor to the International Society's exhibitions in London Frieseke's work is less known in England than in America or in France where, as an honoured member of the American Art Association in Paris and of the Société Nationale, his annual exhibits are looked forward to with no little interest by his fellow-artists and others. He is represented in the Musée du Luxembourg and many other galleries, and he gained the Temple gold medal of the Pennsylvania Academy of the Fine Arts, Philadelphia, in 1913. For some years the little village of Giverny, made famous and favoured by many well-known French artists, has been to Frieseke the premier summer painting ground; but when I left him some few months ago he was in doubt as to where he should go and what he would do for the exhibition of the work of prominent American artists in Paris which was to have been held in the Georges Petit Galleries this month.



"LA POUDREUSE"

BY FREDERICK C. FRIESEKE





"AU BORD DE LA MER"  
BY F. C. FRIESEKE







"IN THE BOUDOIR"  
BY F. C. FRIESEKE

## What is a Garden?



"JEANNE"

(See preceding article)

BY FREDERICK C. FRIESEKE

### WHAT IS A GARDEN? BY THOMAS H. MAWSON HON. A.R.I.B.A.

WHATEVER be our work in life, in whatever sphere our vocation lies, we shall never achieve success if for a moment we lose sight of first principles. This is more especially so if we are engaged on work which ministers directly to the pleasure and even the luxury of others, for then there is the added danger of extravagance resulting from our very desire to please and gratify the senses. The only corrective or preventive of such a state of things is constantly to get back to fundamentals and never for a moment to lose sight of the root principles which should guide all our efforts.

It is for this reason that I have chosen for the title of this article the question, "What is a Garden?" Of course, there immediately comes up to the mind that brilliant passage with which Dean Hole opens his remarkable book on gardens in

which he gives the opinions of various classes of persons on this very subject, but while the learned Dean displays a wonderful knowledge of human nature, and has shown how a garden can be viewed by different people from very diverse standpoints, he has not attempted in any way to give that of the man whose whole life is devoted to the planning of parks, gardens and open spaces.

It is from this standpoint that I wish to look at it in this article, not so much with a view to justifying my own existence as a planner of gardens, but rather in order to win the intelligent sympathy of others for the aims and ideals of the modern garden-maker.

One of the most prominent ways in which a garden may be viewed is as a setting for the house which it surrounds and which it is to beautify.

Art and nature rudely thrust into juxtaposition with neither apology to Nature for the intrusion on her domain nor, on the other hand, any softening off of Nature's rugged picturesqueness to bring it into keeping with the polished products of art, sensitive as it must be to the smallest incongruities, can never be æsthetically right and can never satisfy the artistic mind. If we may so express it, we use the garden to "vignette" the house on to the landscape, beginning near the former with parterres as formal and architectural as it is itself and gradually proceeding by easy stages to pleasaunces which are nearly as rugged as untamed Nature and which owe all their beauty to the fact that here her handiwork is encouraged. The accompanying illustrations will show what I mean more clearly than any amount of description. One is a view from the garden entrance to the house at Kearsney Court near Dover, and it is particularly interesting as it shows a garden the architectural adjuncts of which are in that most intractable of all materials brick, thus giving added weight to what I



## *What is a Garden ?*

am saying, as in this case it was necessary to vignette a brick house on to the landscape which is seen in the distance. That this was done with a considerable measure of success will be evident from the illustration, even though it is from a photograph taken almost immediately after the garden had been planted and before there had been any time to obtain proper foliage effects. How the hard lines of the brick walls were ultimately softened is shown in the illustration on p. 270, which is reproduced from my book, "The Art and Craft of Garden Making." Much is due of course to the careful preservation and the incorporation into the scheme of the large trees which existed on the site when I was called in to create the gardens, and thus we have one form of happy co-operation helping another, that is, the blend of the old with the new helping the blend of Art and Nature.

In this first illustration we have before us the whole process, for close to us is a terrace purely formal in treatment, and as the distance from the house increases, this formality is gradually merged into the natural scenery so that the whole forms effec-

tively a logically expressed architectural and artistic composition.

In two of the other illustrations (p. 271) we have a very different case indeed. Here we have a garden as wild and as like Nature as anything could possibly be. The photographs were taken at Underley Hall and provide a splendid example of a form of gardening which has always appealed with particular force to the Englishman in his great love and reverence for Nature. He feels that he is working hand in hand with the great force of which he is such an ardent devotee and is helping her to express herself to the utmost. As we have already hinted there is room in almost every domain for gardens of both kinds, the purely architectural and the purely natural, and between these two there is every variety of gradation and infinite possibility of expression which should preclude the slightest tendency to repetition or sameness in the treatment of different sites. And so we see that, in dealing with a first practical necessity of garden-making, we come to realise very largely the motif which should underlie all good garden design.



GARDENS AT KEARSNEY COURT, DOVER

DESIGNED BY THOMAS H. MAWSON, HON. A.R.I.B.A.

## *What is a Garden?*

The second answer we would give to this question, "What is a garden?" is that it is, in its way, a portion of the dwelling house. When we consider what a large part the English garden plays in organised recreation in the form of games and also in social life through garden parties, fêtes and the like, and also as a retreat for the enjoyment of quiet leisure in undisturbed privacy, we come to see that it fulfils much the same purpose as the entertaining and living rooms of the mansion in its more prominent parts, while its private and secluded portions take the place out-of-doors of the boudoir and the library. From this it is evident that in the planning of our garden we must not only have the open extended view and the broad stretch of unbroken green, but we must also provide the secluded portion, "the outdoor apartment" as the writer has so often called it, which is found in its perfection in the old English garden enclosed by yew hedges and set about with seats for rest, and adorned with brightly hued flowers to give a suggestion of decorative furnishing and at suitable points with choice statuary or garden ornaments. While I am opposed to the cutting up of small areas of ground into little pokey gardens of various periods so that, in the effort to do everything at once we lose all sense of breadth and proportion and accomplish nothing, still on the other hand, I feel that it is equally wrong to level all fences and clear away all obstructions and treat the ground round the house as a large open plateau in one style, every part visible from every other and with no sense of shelter or comfort, and none of that variety which can only be obtained by a change in style to suit various aspects and portions of the work. My sympathy goes out to the writer who, treating of this very subject, says:

"One of the most beautiful gardens I ever knew depended almost entirely on the arrangement of its lawns and shrubberies. It had certainly been most carefully and adroitly planned, and it had every advantage in the soft climate of the west of England. The various lawns were divided by thick shrubberies, so that you wandered on from one to the other, and always came on something new. In front of these shrubberies was a large margin of flower-border, gay with the most effective plants and annuals. At the corner of the lawn a standard *Magnolia grandiflora* of great size held up its chalice blossoms, at another a tulip tree was laden with hundreds of yellow flowers. Here a magnificent *Salisburia* mocked the foliage of the maiden-hair, and here an old cedar swept the grass with its large pendent branches. But the main

breadth of each lawn was never destroyed, and past them you might see the reaches of a river, now in one aspect and now in another. Each view was different, and each was a fresh enjoyment and surprise.

"A few years ago I revisited the place; the 'improver' had been at work, and had been good enough to 'open up' the view. Shrubberies had disappeared, and lawns had been thrown together. The pretty peeps among the trees were gone, the long vistas had become open spaces, and you saw at a glance all that there was to be seen. Of course the herbaceous borders, which once contained numberless rare and interesting plants, had disappeared, and the lawn in front of the house was cut up into little beds of red pelargoniums, yellow calceolarias, and the rest.\*

We see then that, on the practical side, the garden performs two great functions, one architectural and the other domestic. I am afraid I may have fallen foul of some of my more artistic readers by considering these two practical points before the æsthetic

\* *The English Flower Garden*, by Henry A. Bright.



PART OF TERRACE AT KEARSNEY COURT, DOVER  
DESIGNED BY T. H. MAWSON





A WILD GARDEN AND BOG  
GARDEN AT UNDERLEY HALL



## *What is a Garden?*

ones which come naturally uppermost to the mind when speaking on the subject of gardens and garden making. If so I would plead that in so doing I am merely following our great instructress in art, Nature herself, who always does this. The great purpose of all her products is primarily a practical one and generally associated with the purpose of reproduction of the species, and when we come to think of it there is no part of a flower, a tree or a shrub or any other of Nature's beautiful productions which is not designed solely for a practical purpose. It is not too much to say that its beauty proceeds from the efficient accomplishment of this practical purpose and I have always felt that if we are to design fine gardens which shall not only dazzle by their extent, variety, or colour in the first instance, but shall continue throughout many years to give lasting pleasure, this pleasure must be based upon a solid foundation which can only be obtained by the satisfaction of practical needs in an æsthetic manner.

Turning now to the æsthetic side of our subject and asking the same question, "What is a garden?", we have in the literature of this country alone, and especially in its poetic literature, sufficient answers many times to fill the volume of which this article is a part so that it will be only possible to take two of the more obvious of them for consideration.

The first and most obvious answer is, that the garden is a place for the cultivation of beautiful flowers for their own sakes and not only for their own sakes but also for the creation of colour effects and blendings, harmonies and contrasts. All the rest is, in a sense, but the framework on which to build this feature. Our terrace walls are incomplete unless swarthed in rampant roses, our yew hedges lose half their purpose unless they form a background for the brilliant hues and huge masses of hardy perennials, and paths and walks are meaningless unless they clearly and inevitably contribute to our enjoyment of the greenery and flowers. All other effects, whether architectural or scenic, are subsidiary to them.

Nevertheless, the scenic side of garden design very nearly equals in importance that we have been considering. There are some gardens, and quite successful gardens too, that owe nothing to their surroundings or to that blending of distant prospects with beautiful and many-hued foreground which is so much to be desired. Two of our illustrations (p. 273) show such a garden which was designed by me for a client in a manufacturing district where pleasant prospects without the garden were impossible and so all the interest had to be concentrated on the scheme itself and a sense of scale and perspective obtained without any help from surrounding objects. In most instances, however, the garden would lose half its beauty if it were not treated so as to make the most of its surroundings. This is of course



THE GARDENS, LEVENS HALL, WESTMORLAND  
(Reproduced by permission from "*The Art and Craft of Garden Making*")





GARDENS AT PRESTON, LANCS.  
(W. W. GALLOWAY, ESQ.). DE-  
SIGN BY THOMAS H. MAWSON



## What is a Garden?

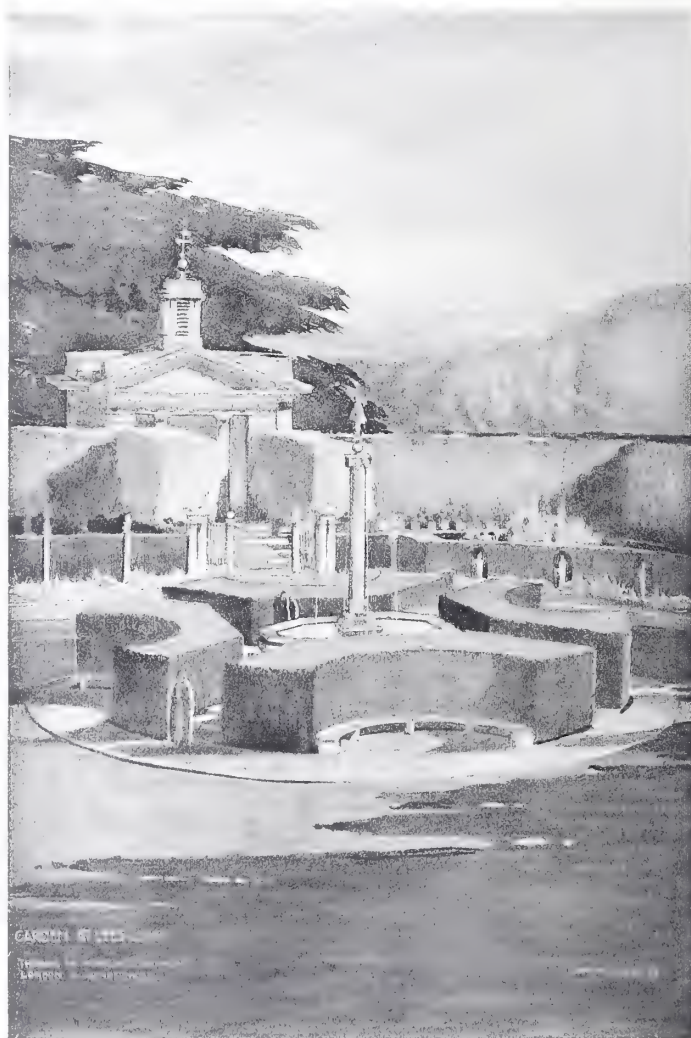
especially so where they are of an exceptionally interesting or picturesque nature, but even where they are of the tamest possible kind pleasing vistas may be produced by judicious planting so disposed as to make the very most of, and frame into pictures, those features such as cottages or the distant spire or tower of a church, while where the surroundings are undulating, by such methods rolling expanses of country which may even appear monotonous when viewed in unlimited extent may be diversified and composed into pictures by the careful arrangement of the foreground. It is, however, necessary in this class of work to be careful that a misguided zeal for artistic composition does not lead us into the little meannesses, palpable tricks, and impossible extravagances which became such a part of the art of landscape gardening fifty to a hundred years ago as to bring the whole art into disrepute.

These four main aspects of the purpose of a garden, as a setting for the house, as a sphere for recreation, as a place for the cultivation of beautiful flowers and lastly as providing material for artistic composition on a large scale, if considered in conjunction with practical requirements, will point the way very clearly indeed to an understanding of almost the whole theory of garden design. Practice is of course a more complex matter and here there is room for the application of a life-time of experience and of the study of precedents.

Garden making is perhaps more than any other art (if we except domestic architecture) bound by practical considerations, and this is why I have laid so much stress on the creation of beauty which shall be inherent and not super-imposed.

We have only to imagine a concrete instance to see how true this is. In the placing of the house on the site, the arrangement of the entrances, the route to be followed by the carriage drive connecting with the highway, the widths and levels of the terraces and lawns for games, in the choice of sites for

the formation of gardens to accommodate plants of varying classes such as Alpines or bog plants, and in everything from start to finish, practical considerations will influence our design and it is only by acknowledging the close inter-relationship of the practical and the æsthetic at every turn that we can hope for success. When, however, success does attend our efforts it will be of a lasting order and of that practical kind which harmonises with our daily life and assimilates and blends with human interests. It is this sympathetic factor which gives a garden its greatest charm, which infuses into the sunlight there a greater brilliancy and warmth, which gives the flowers an added lustre and the distant prospects an infinity which leads the mind to higher things.



GARDEN AT LEES COURT

DESIGNED BY T. H. MAWSON

(Reproduced by permission from "*The Art and Craft of Garden Making*")





ENCLOSED GARDEN AND LILY POOL  
AT GATTIN PARK, SURREY (SIR  
JEREMIAH COLMAN, BART.)

*The main and various flower garden  
by Mr. J. C. Colman, 1850-51*





## *The National Competition of Schools of Art, 1914*

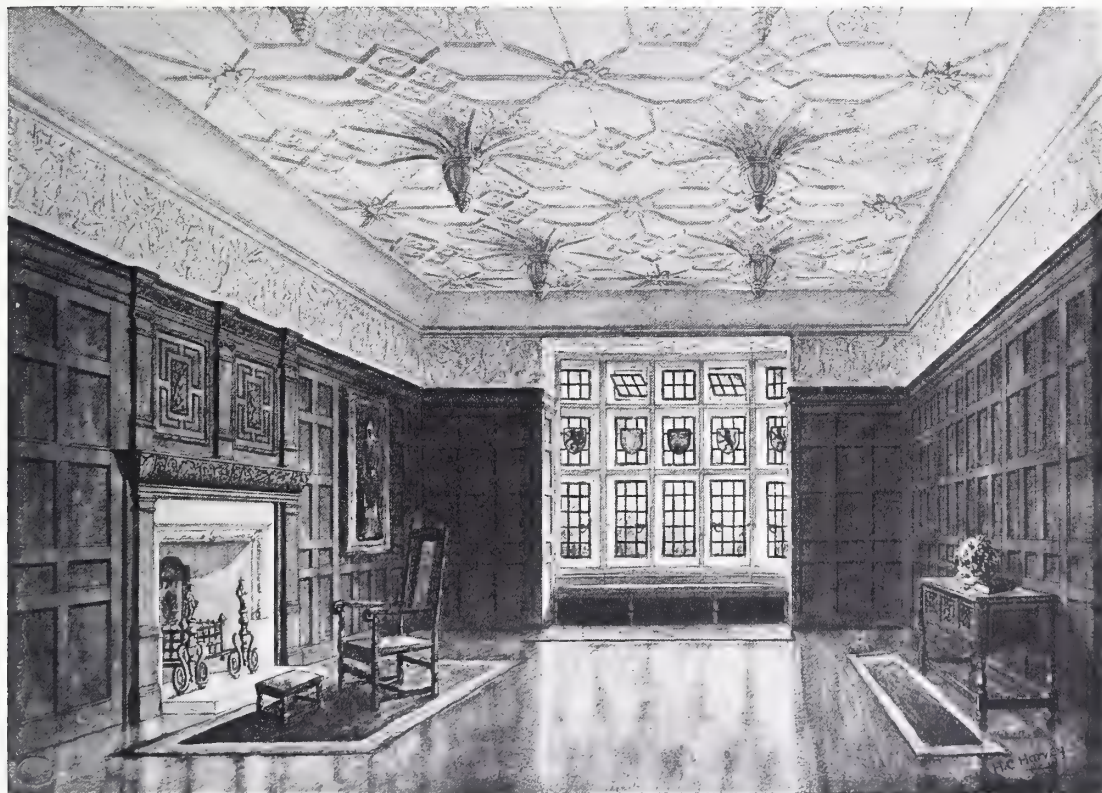
### THE NATIONAL COMPETITION OF SCHOOLS OF ART, 1914.

ALTHOUGH threatened with dissolution three or four years ago the National Art Competition still survives and will, it is to be hoped, continue to do so in spite of the ill-advised efforts to abolish it. The fact that the Competition works have been shown for two successive seasons in the Victoria and Albert Museum may perhaps be regarded as a sign that the authorities at the Board of Education recognise the importance of the exhibition and do not intend to allow it to be banished again to the back-yard to which it was so long relegated. The old North Court of the Victoria and Albert Museum in which the Competition works were shown in 1913 and again last month is admirably fitted for the proper display of these curiously varied collections of objects of art and industry, drawn together from all parts of England and from a few districts in Scotland, Ireland, Wales, and New Zealand. The North Court affords ample space, and the light, good last year, was improved for the recent exhibition by a re-arrangement of the blinds that screen a portion

of the glass roof. Even the stained glass, which is always difficult to show, could be seen perfectly last month by means of an ingeniously devised system of artificial illumination.

Assuming that a proper place of exhibition is now assured for the National Competition works the question of the date when they are shown should be considered by the authorities. The exhibition hitherto has always been held at the most inconvenient times, opening late in July and closing in September. By this arrangement, the supposed reasons for which were given in *THE STUDIO* last year, when describing the exhibition of 1913, the National Competition works are to be seen only when ninety-nine per cent. of those interested in questions concerning the fine arts are absent from London.

In point of merit the exhibition that has just closed was as good as most of those of the past decade, but, like that of last year, it contained very little of uncommon excellence. In some of the recent competitions students have submitted admirable examples of pottery, tiles, enamels, and jewellery, but in the exhibition of last month there was nothing of outstanding merit in any of these



DESIGN FOR THE DECORATION OF A DRAWING ROOM. BY HORACE C. HARVEY (HACKNEY INSTITUTE)

## *The National Competition of Schools of Art, 1914*

sections. There were numbers of creditable works among the examples of applied art but none of real distinction; and it seems unlikely that the general standard of the work shown in the competitions will be raised until the practical side is more fully developed. Until that is accomplished the teach-

almost equalled in the fine arts section, but here there was at least one work of distinction. This, a modelled figure of a kneeling girl by Francis Wiles, of the Metropolitan School of Art, Dublin, was one of the best things of its kind that have been shown at South Kensington and well deserved the award of a gold medal and the praise bestowed upon it by the sculptor-judges, Mr. W. R. Colton, A.R.A., Mr. F. W. Pomeroy, A.R.A., and Mr. F. Derwent Wood, A.R.A.

The work in stained wood was once more a feature in the National Art Competition, and Miss Gwen White, of the Polytechnic, Marylebone, who won a gold medal last year, gained a similar award for a box and a triptych. The principal feature of the box was a circular picture in colour, on the lid, of a girl in a beautiful dress of the eighteenth century looking with admiration at the



DESIGN FOR A WALL DECORATION IN TEMPERA  
BY EDITH A. HENDRY (IPSWICH)

ing of the applied arts in our schools can never give really satisfactory results. Our methods, it is true, are better than they were a generation ago, but they still encourage a large amount of designing on paper which cannot be carried out, or if carried out is incongruous with the material and with the constructive character of the object. The consistent combination of theory and practice is a prominent feature of such important institutions as the Central School of Arts and Crafts in London and the Glasgow School of Art, which do not take part in the National Competition, and on the Continent it has produced excellent results in the schools of Austria where the arts and crafts movement has been taken up with enthusiasm, although in England, where the movement originated, it seems to be to some extent moribund through lack of encouragement.

The general mediocrity of the applied art seen in the National Art Competition was



DRAWING FOR ILLUSTRATION. BY BERNICE  
A. S. SHAW (LEICESTER)



# THE PIPER

Piping down the valleys wild,  
Piping songs of pleasant glee,  
On a cloud I saw a child,  
And he laughing said to me:—

Pipe a song about a lamb!  
So I piped with merry cheer.  
Piper, pipe that song again!  
So I piped: he wept to hear.

Drop thy pipe, thy happy pipe,  
Sing thy songs of happy cheer!  
So I sang the same again,  
While he wept with joy to hear.

Piper, sit thee down and write,  
In a book that all may read!—  
So he vanish'd from my sight;  
And I pluck'd a hollow reed.

And I made a rural pen,  
And I stain'd the water clear,  
And I wrote my happy songs  
Every child may joy to hear.

BY WILLIAM BLAKE



DESIGN FOR BOOK ILLUSTRATION  
AND DECORATION. BY CAROLINE  
HALL (SUNDERLAND)





## *The National Competition of Schools of Art, 1914*



ETCHING

BY LEONARD R. SQUIRRELL (IPSWICH)

reflection of her face in a hand-mirror, and warned by her lover in the background :—

Sweet, be not proud of those two eyes  
Which starlike sparkle in their skies.

The seventeenth-century ladies and their admirers on the inner sides of the doors of Miss White's triptych recalled in their skilful grouping and pleasant colour those painted by her last year on the gold medal panel that was afterwards presented to the Queen, together with a card table top by Miss Hester M. Wagstaff, which also gained a gold medal on that occasion. Miss Wagstaff showed at the exhibition of last month an oblong mirror frame with a panel on either side that illustrated with dexterity and humour scenes from the drama of *Punch and Judy* as played in the little travelling theatres in the streets. One of the best of the stained wood examples was the box adorned with numerous tiny panels of flowers by Miss Louise Benjamin, who also showed an interesting mirror frame. A corner cupboard with a panel representing children in fairy land, by Miss Grace B. Lodge, and a bowl by Miss Lucia B. Bergner, were other good examples of stained wood that gained high awards in the competition. Miss Wagstaff, Miss Benjamin, Miss Lodge, and Miss Bergner are, like Miss Gwen White, students at the Polytechnic Institute. A chess board table-top in stained wood by Miss Eva Bilson of West Ham Municipal Technical Institute had an ingeniously

designed border representing seaweed and swimming fish.

Among the many boxes and caskets should be mentioned one of carved boxwood with brass mounts by Miss Ethel W. Watson, of Birmingham (Margaret Street); another with decorations in gesso of a figure of Justice with sword and scales by Miss Marjorie L. Best, of the Polytechnic Institute; and a glove box in walnut, with cleverly



BOWL WITH WHITE GROUND. BY MARGERY S. STAHLSCHMIDT (GREENWICH SCHOOL OF ART)

## *The National Competition of Schools of Art, 1914*

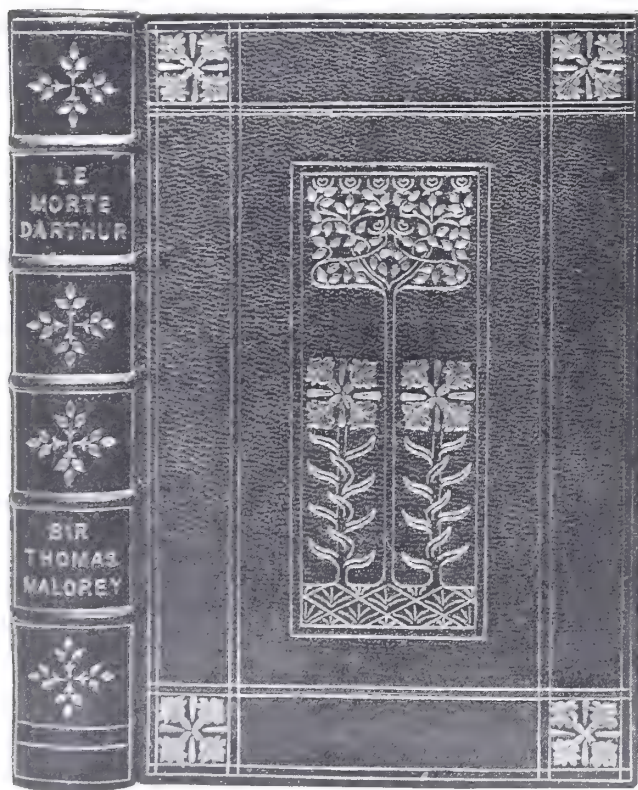
treated panels in colour, by Miss Isabel Airey, of Kendal School of Art.

Book illustration was well represented by a large variety of drawings and designs, both in colour and black and white. The examiners in noticing the designs by Miss Alma K. Elliott and Miss Bernice A. S. Shaw, of the Leicester School of Art, deplore "the regrettable tendency towards the prevailing but morbid fashion." They referred apparently to the influence of Aubrey Beardsley, but nevertheless gave a silver medal to Miss Shaw, whose design certainly betrayed this influence in marked manner. Miss Shaw's skill of hand should lead her to better things



MODELLED DESIGN FOR PANEL FOR A SCHOOL ENTRANCE

BY GEORGE R. HOFF (NOTTINGHAM)



LEATHER BOOK-COVER. BY DOROTHEA COWIE (ACTON AND CHISWICK POLYTECHNIC)

when she learns to see for herself instead of through the eyes of another; and there is considerable promise in the delicate pencil-drawing of Miss Elliott. Mr. Leonard Squirrell, the accomplished young Ipswich student who had gained many awards in previous competitions, showed among many clever things a vigorous pencil-drawing of a rough track leading to a Claydon sandpit, and an etching of a tidal river, tender in tone and full of suggestions of atmosphere. From the Ipswich school came also some capital studies in line of pine trees and their branches and cones—the kind of drawings that Ruskin encouraged his pupils to make—by Miss Constance D. Murray. Sincere feeling for nature characterised an etching of a cloudy, low-toned landscape by Mr. William H. Potter, of Chelmsford School of Art; and other good illustrations were the bold, strong drawing of a river and dyke, with a church well placed on the farther bank, by Mr. Stanley Peck, of Hornsey School of Art; the



## The National Competition of Schools of Art, 1914



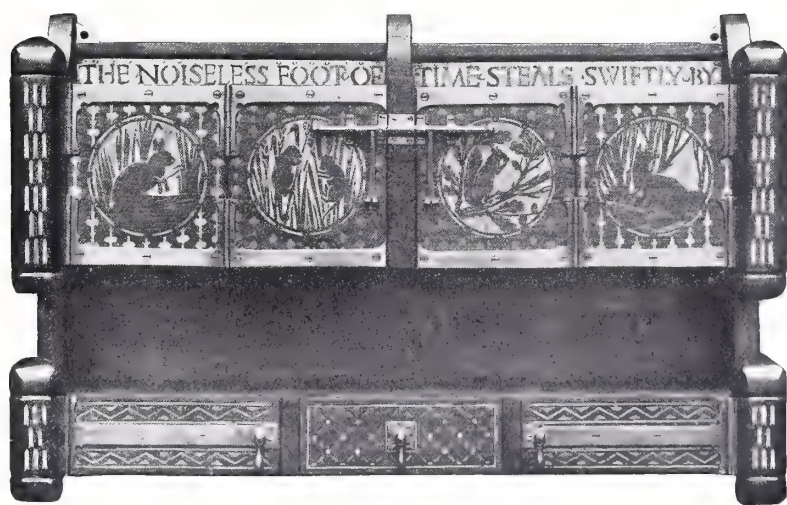
MODELLED DESIGN FOR PANEL FOR A SCHOOL ENTRANCE  
BY GEORGE R. HOFF (NOTTINGHAM)

lithographs of street scenes and incidents by a Leicester student, Mr. Robert S. Austin ; and the study of a Pierrot singing, sketched in broad, simple masses of black and white, by Mr. Walter R. Carter, of Bristol (Kensington) School of Art. With these may be mentioned a clever design in red, blue and yellow for a calendar, *Little Maidens of Many Centuries*, by Miss Caroline Hall, of Sunderland. The maidens, each of them representing a month, were little girls attired in the costumes of twelve centuries, the ninth to the twentieth inclusive. Two interesting book-plates, printed from wood-blocks, were shown by Mr. William Liley, of Sunderland School of Art, together with a circular colour-print in red, black and yellow.

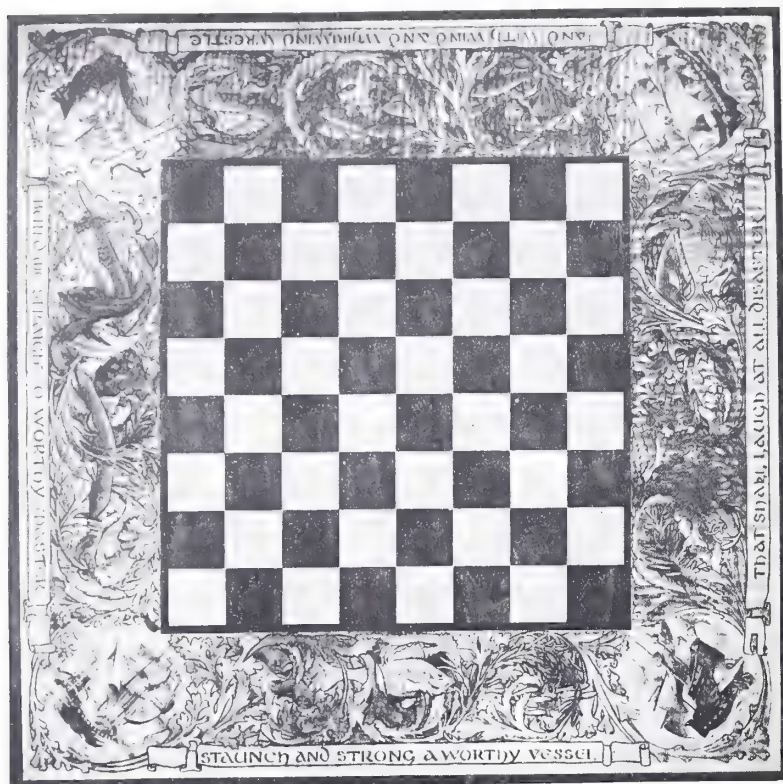
As already remarked, the pottery designers did not distinguish themselves

at the recent exhibition of the National Art Competition, and although the judges thought that the work submitted was about up to the average of the last few years it is significant that they considered nothing worthy of a higher award than a bronze medal. The judges point out a singular fact that should be noted by masters and students of schools of art where pottery is produced. Only one small modelled figure was submitted in this section, although interesting figures in pottery or porcelain are being produced constantly by the craftsmen in most European countries. Among the best things in the pottery cases in the North Court were two sgraffito vases with figures in blue of

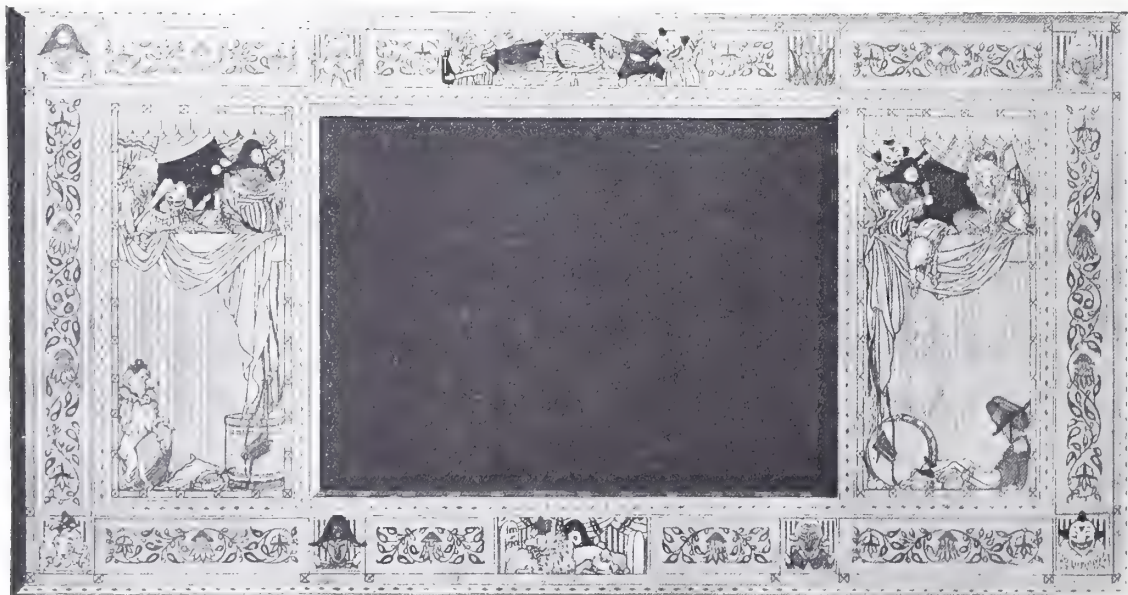
elephants and camels by Mr. Ivor H. Cole, of Portsmouth School of Art ; a bowl with a blue floral design on a white ground by Miss Margery S. Stahlschmidt, of Greenwich ; and two lustre jars by Mr. Joseph P. Thorley, of Stoke-on-Trent (Hanley) ; and Mr. Capey Reco, of Stoke-on-Trent (Burslem). The examples of tiles exhibited were far below the



CABINET, WALNUT INLAID WITH GESSO, BRASS FITTINGS  
BY ANNIE BURMAN (BIRMINGHAM, MARGARET STREET)



INLAID CHESSBOARD TABLE-TOP IN STAINED WOOD  
BY EVA BILSON (WEST HAM TECHNICAL INSTITUTE)



STAINED-WOOD MIRROR FRAME

BY HESTER M. WAGSTAFF (POLYTECHNIC INSTITUTE, MARLBORNE)



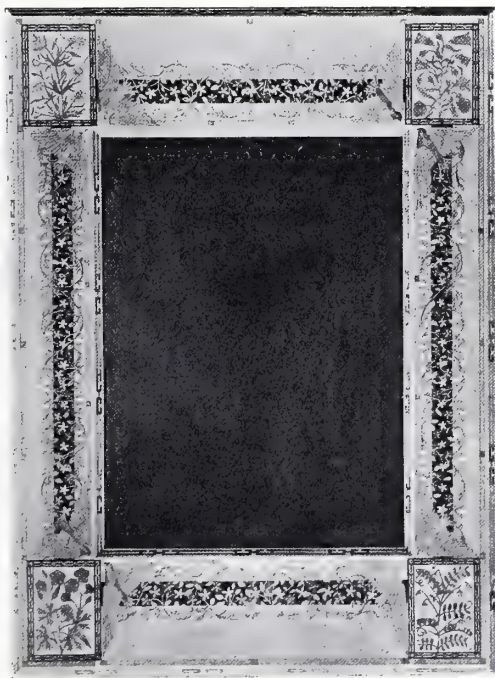
## *The National Competition of Schools of Art, 1914*



SILVER CROSS SET WITH STONES  
BY SOPHIE J. HOWELL (FROME)

average. The most praiseworthy, perhaps, were some tiles of pale green with a design of heraldic lions, shown by Mr. Harry Hoyle, of Accrington.

Miss Alice M. Camwell of Birmingham (Margaret Street) showed an enamelled necklet of extraordinarily minute finish that was conspicuous



STAINED-WOOD MIRROR FRAME.  
BY LOUISE BENJAMIN (POLYTECHNIC INSTITUTE,  
MARYLEBONE)

among the jewellery on account of the singular colour—almost greenish-yellow—of the gold of which it was chiefly composed. Some interesting examples of jewellery came from the Islington London County Council (Camden) School of Art. Among them was a necklace by Miss Dorothy Ballantine composed of minute leaves of gold fastened to the links of a silver chain, and a clasp in which the same gold leaves and small gold flowers were supported by rich coloured enamels and stones. Miss Josephine de Rohan of the same school gained the praise of the examiners for

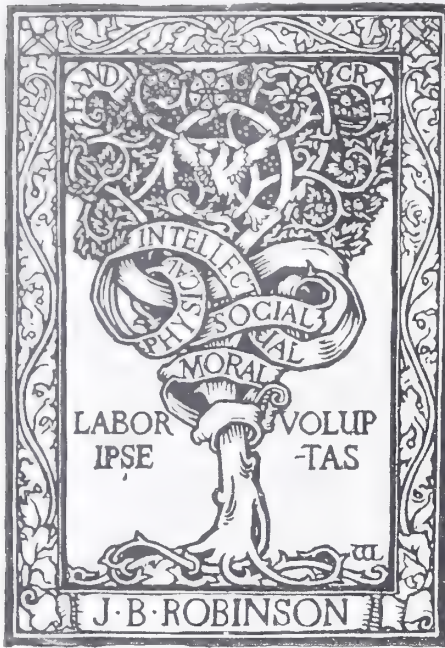


REPOUSSÉ SILVER HOT-WATER JUG. BY WALTER J. WEST (MARGARET ST. SCHOOL OF ART, BIRMINGHAM)

an enamelled umbrella handle of silver, which, however, seemed somewhat heavy for the purpose for which it was designed. Other good jewellery from Islington was contributed by Miss Carrie Francis and Miss Mary A. Gilfillan. A well designed buckle in silver set with octagonal plaques of green and blue enamel, by Mr. Charles A. Rich, of Derby School of Art; a dainty silver cross, by Miss Sophie J. Howell, of Frome; and a very simple but attractive pendant of copper with a single blister pearl, by Mr. John T. Winson of Derby, also deserved notice in this section.

The silversmiths' work and small articles in metal generally were not as good as they were in

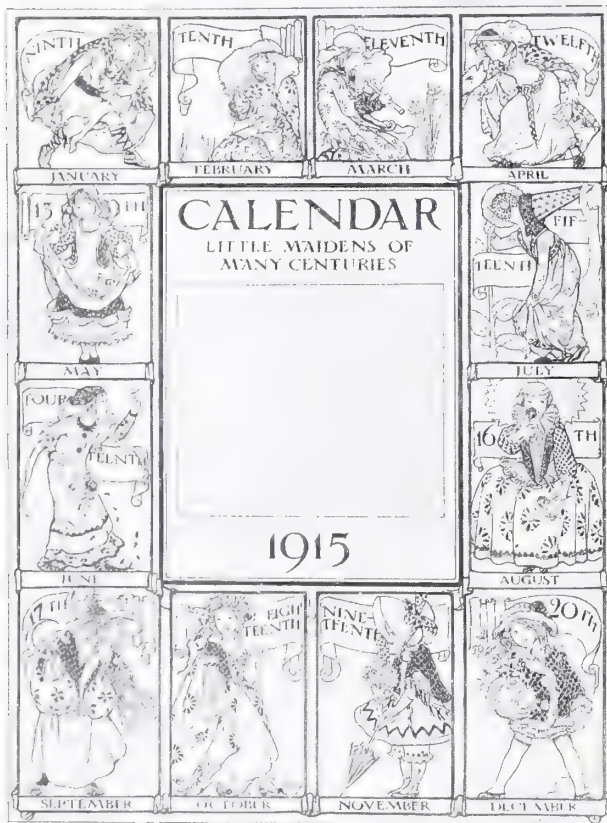
# The National Competition of Schools of Art, 1914



BOOK-PLATES PRINTED FROM WOOD BLOCKS



BY WILLIAM LILEY (SUNDERLAND)



"LITTLE MAIDENS OF MANY CENTURIES." DESIGN FOR A CALENDAR BY CAROLINE HALL (SUNDERLAND)

some earlier years, but interesting pieces were to be found here and there among the exhibits ; as, for example, a silver hot water jug with a design of grapes in repoussé, by Mr. Walter J. West of Birmingham (Margaret Street) ; a silver fruit dish supported on pillars and set with amethysts, by Mr. Tom Stewart of Northwich School of Art ; and a copper jar with cover by Miss Elsie E. West of Leicester.

Conspicuous among the leather work was a box for chessmen with ivory mounts, by Mr. Arthur G. Small, of Birmingham (Moseley Road), to which a gold medal was awarded. The box, circular in shape, was of an uncommon red colour, and decorated with a small interlaced design in green and white. There was a suggestion of the influence of West African native art in Mr. Small's chess-box, and in the red leather card-cases and foot-stool by two other Moseley Road students, Miss Dorothy A. Rowe and Miss Gladys F. Ward, in which a somewhat similar pattern was seen. Mr. Frederick R. Smith of Wolverhampton School of Art showed a chalice case of tooled leather that was





"THE SANDPIT." LEAD-PENCIL DRAWING  
BY LEONARD R. SQUIRRELL (IPSWICH)

## The National Competition of Schools of Art, 1914



DESIGN FOR LACE FAN. BY  
DOROTHY M. NICHOLSON  
(DUBLIN, METROPOLITAN  
SCHOOL OF ART)

of more than average interest. The leather book-bindings were in no way remarkable, but a few were pleasant in design. Among these were a cover for Bruce's *African Travel* with a floral design of gold on blue, by Mr. Robert J. Gardiner, of Camberwell, L.C.C. School of Arts and Crafts; another of Malory's



GESO BOX. BY MARJORIE  
L. BEST (POLYTECHNIC  
INSTITUTE, MARYLEBONE)



STAINED-WOOD MAKE-UP BOX.  
BY HESTER M. WAGSTAFF  
(POLYTECHNIC INSTITUTE,  
MARYLEBONE)

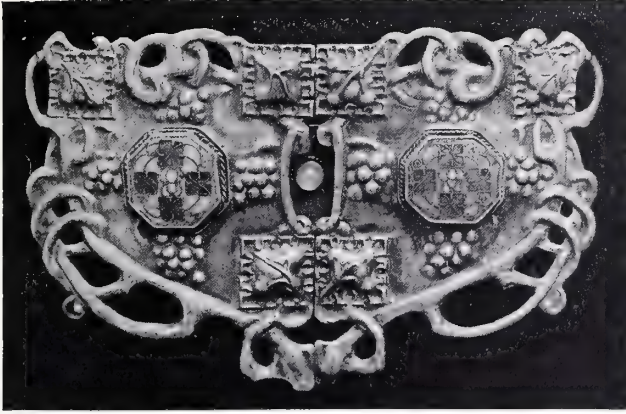
*Morte D'Arthur*, by Miss Dorothea Cowie of Chiswick; and a third by Mr. George Taylor of Leicester in which the gold thistle heads embodied in the design were well suited to a cover for a book of poems by Robert Burns.

A striking and elaborate design for a woven tapestry frieze, depicting a castle on a hill and two knights in full

armour charging one another in the foreground, was shown by Mr. Arthur Mottram of Macclesfield; and from the same school came two charming designs for furniture silks in blue and purple by Mr. Frank Brocklehurst and Mr. William Clowes respectively. Among the stencils should be mentioned a novel design for a border by Miss Agnes M. Hawker of Bristol



## *The National Competition of Schools of Art, 1914*

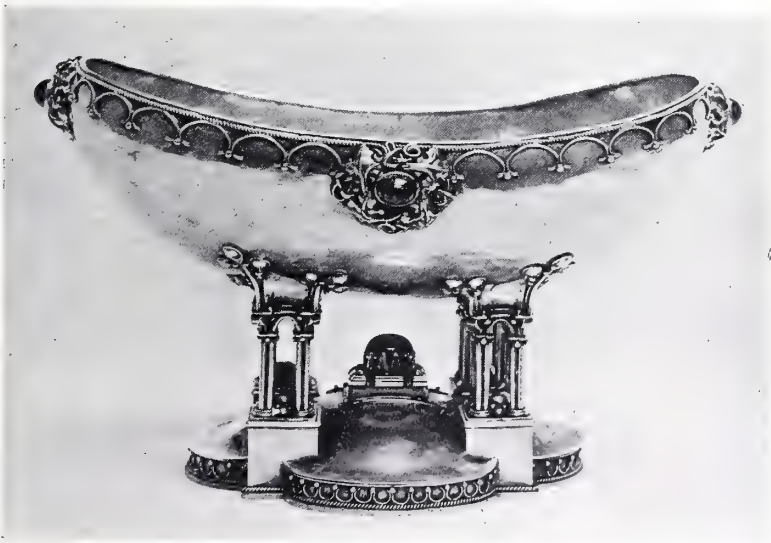


SILVER BUCKLE ENAMELLED AND SET WITH A STONE. BY CHARLES A. RICH (DERBY)

(Kensington) with a composition of running deer and Indian hunters on a brown ground, which gained a gold medal in its section; and among the lace a round doily by Miss Elizabeth Anglin of the Crawford Municipal Technical Institute, Cork; and a fan by Miss Dorothy M. Nicholson, of Dublin. A damask serviette by Mr. Robert D. Burt of Dunfermline; a design for the decoration of a panelled drawing-room by Mr. Horace C. Harvey, of Hackney Institute School of Art; a panel painted in tempera by Miss Edith A. Hendry of Ipswich; and the circular modelled panels by Mr. George R. Hoff of Nottingham may be mentioned among many other examples



STAINED-WOOD BOX. BY LOUISE BENJAMIN (POLYTECHNIC INSTITUTE, MARYLEBONE)



SILVER FRUIT DISH SET WITH STONES

BY TOM STEWART (NORTHWICH)

that deserved notice in the National Art Competition of 1914.

In the section of architectural designs the report of the examiners is not favourable. They call attention more especially to the want of thought shown in planning and construction.

A note appended to the official list of successful competitors issued by the Board of Education states that two hundred and ninety-nine schools of art, art classes and kindred institutions participated in the National Com-

petition of 1914. Over two hundred and eighty of these were English, the small residue representing schools in Wales, Scotland, Ireland, the Isle of Man and the Dominion of New Zealand. The number of works submitted was over twelve thousand, and of these nearly two thousand received awards in one shape or other, ranging from commendations to the coveted gold medal.

Reference was made at



## *The National Competition of Schools of Art, 1914*

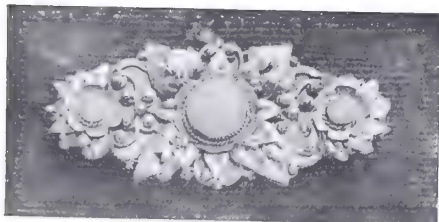


CLASP IN GOLD AND SILVER WITH ENAMEL PANELS SET WITH STONES. BY DOROTHY BALLANTINE (CAMDEN SCHOOL OF ART, ISLINGTON)

such as this, but having regard to the necessary limitation of space a liberal selection has been made. A few things, however, which it was intended to include and which are referred to above have, unfortunately, had to be omitted because the authorisations were not received in time to permit of the works being photographed, owing to the absence of the students from home. In some

the outset of this article to the threats of dissolution which have been uttered with regard to the National Competition. An official notice issued by the Board of Education after the foregoing article was written makes it clear that whether the intention is seriously entertained or not, it will not be carried out in the immediate future, for the regulations for the National Competition of 1914 are to be operative for the year 1915.

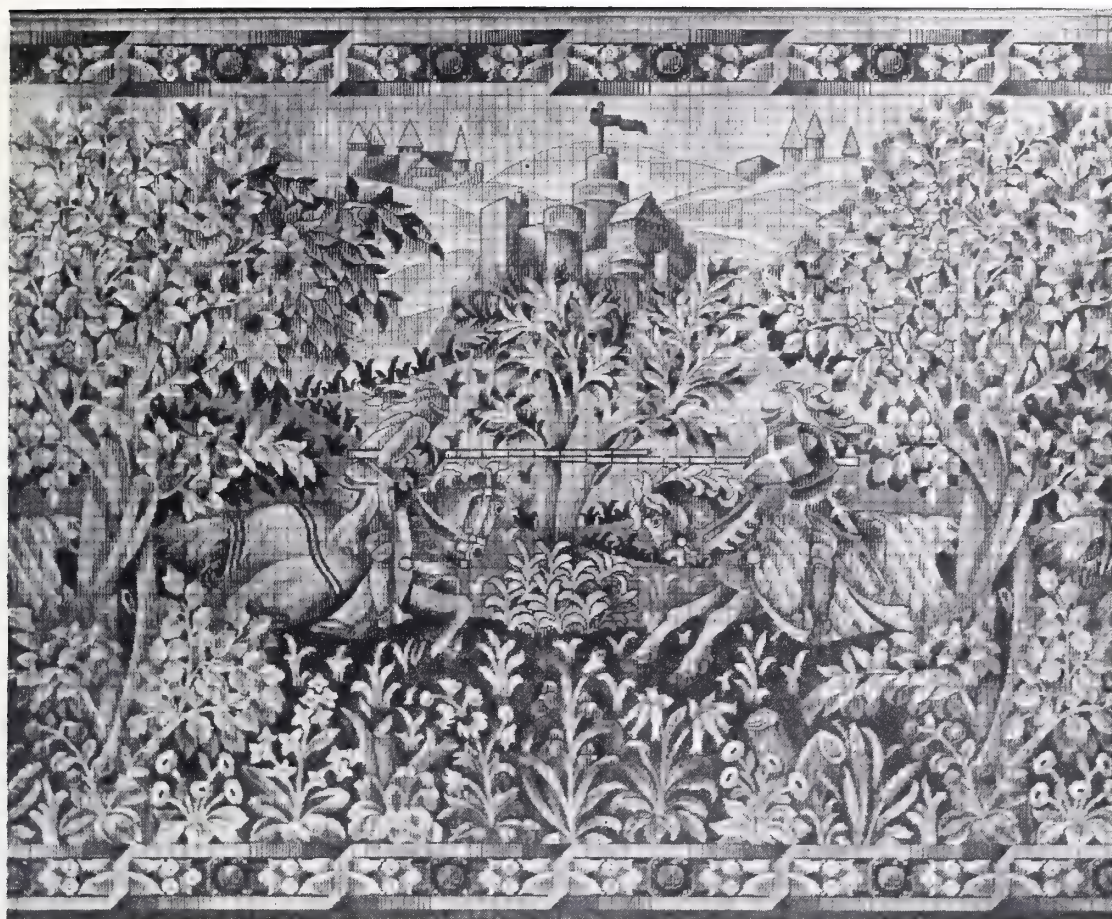
A word or two in conclusion apropos of the illustrations accompanying these notes. It is obvious that out of the total number of works exhibited only a very small proportion can be illustrated in a review



BROOCH AND NECKLACE IN GOLD AND SILVER SET WITH STONES

BY DOROTHY BALLANTINE (CAMDEN SCHOOL OF ART, ISLINGTON)





DESIGN FOR WOVEN TAPESTRY  
FRIEZE. BY ARTHUR MOTTRAM  
(MACCLESFIELD)

## The National Competition of Schools of Art, 1914

cases the authorisations were signed by the head master of the school and were on that account not accepted by the authorities of the Board of Education.

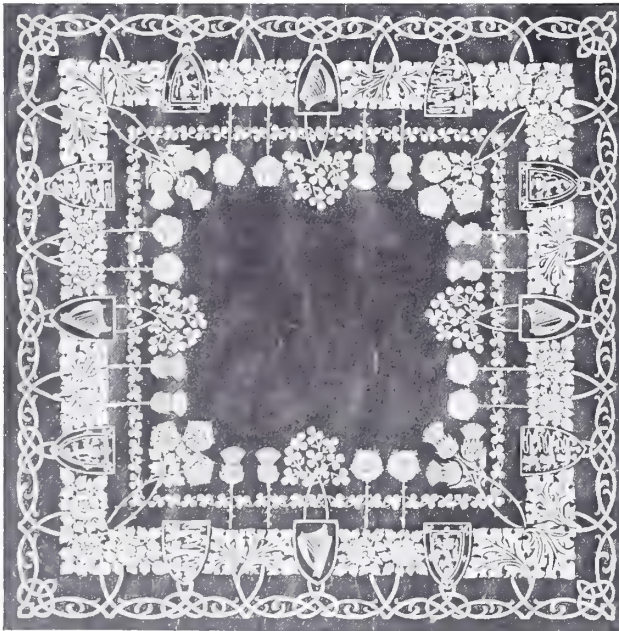
W. T. WHITLEY.

At the Victoria and Albert Museum an opportunity is now afforded to students of Old English Furniture of observing one of the best-known specimens extant of the Pre-Reformation Period. Mr. F. Harris Mitchell, of Chard, has lent to the Museum the famous Gothic Bench, for many years in the "Green Dragon" Inn, at Combe St. Nicholas, Somerset; and this is now exhibited in the Department of Woodwork, in Room No. 21, near the Exhibition Road entrance. This bench has long been known to connoisseurs, and was illustrated, in 1859, in Parker's "Domestic Architecture in England." The wood-cut in this work, in spite of its bad drawing, shows that an important detail of decoration has been lost since Parker's day, viz., the figure of an angel bearing a shield, which formerly constituted the terminal of the curious overhanging beam on the left side of the bench, and, if preserved, might have afforded a clue to the origin of the bench. It can hardly have been made in the first place for a small village



DESIGN FOR LACE DOILY. BY ELIZABETH ANGLIN (CRAWFORD TECHNICAL INSTITUTE, CORK)

inn, but probably had its first home in the refectory of some monastic establishment. The table, with a Gothic arcaded frieze, had also disappeared before Mr. Fred. Roe made the drawing of the bench for his work on Old Oak Furniture. In spite of this mutilation and loss, the fine proportion and execution of the linen-fold back and other details give this piece of furniture a special value to students. It has been set up against a background of linen-fold panelling, and adjacent to a Gothic window-frame in oak, from Hadleigh, Essex, recently presented to the museum by Mr. A. H. Fass, while other appropriate furniture is placed in the neighbourhood. The English, French and Gothic woodwork has now all been rearranged in this Gallery where it can be seen to better advantage than in its former situation. In Room 52 is also displayed a recent purchase of considerable interest, a quantity of plaster work, decorated in *grisaille*, which was acquired for the Museum from an old house in Kent.



DESIGN FOR DAMASK SERVIETTE. BY ROBERT D. BURT (LAUDER TECHNICAL COLLEGE, DUNFERMLINE)

The Trustees of the National Gallery have appointed Mr. C. H. Collins Baker Keeper and Secretary of the Gallery in place of Mr. Hawes Turner, retired.



## American Art at the Anglo-American Exposition

### AMERICAN ART AT THE ANGLO-AMERICAN EXPOSITION.

EACH year that the large Exhibition at Shepherd's Bush has opened its gates to the public one of its most interesting, and to our mind, most valuable features has been the Fine Art Section. Here in spacious well-lighted galleries it is possible to see well and enjoy thoroughly the large number of works for which the rooms afford ample and comfortable wall-space.

This year at the Anglo-American Exposition, as on previous occasions, an interesting and a fairly comprehensive display of modern British art occupies a number of the galleries, and taken as a whole the collection is a good one both as regards the pictures and the sculpture. Ample room is provided for the exhibits, and the sculpture, agreeably disposed with bay-trees and shrubs at intervals, is seen perhaps to better advantage than elsewhere in London exhibitions, where our sculptors rarely have justice done to them. As, however, the majority of the exhibits in the British Section are productions of artists whose works are frequently illustrated in these pages—quite a number of them having, indeed, already appeared in *THE STUDIO*—it will be of greater interest if our attention is devoted to an examination in detail of the American Section, as containing works with which the British readers of this magazine are less familiar.

Perhaps the most pronounced characteristic of American art as here displayed is, speaking generally and also somewhat paradoxically, its *lack* of any pronounced characteristics—characteristics, that is to say, which betray and reveal its nationality. Sufficient time has scarcely as yet elapsed in the history of the art of the United States to allow of the

evolution of any peculiarly national attributes in that art; traditions are unquestionably being slowly formed, but their roots are not yet deep enough, nor are they at present of sufficiently long duration to have resulted in the flowering of anything distinguishable so far as a purely American style. There is incontestable evidence of a greater preponderance of French as opposed to British influence in the work of many American painters. If it be true that all good Americans when they die go to Paris, it would seem to be equally true that the majority of those who belong to the artistic fraternity migrate thither beforehand and spend a good part of their lives in *la ville lumière*. So it is that in looking around the exhibition one is immediately struck by the strong affinity between this art and contemporary French painting, though one would not overlabour this point, for many of those who are represented have become so acclimatised by their long residence in Paris that their regular contributions to the Salons are sometimes more Parisian than the Parisians.

Five rooms are set apart for pictures by artists



"DICHTER LIEBE—A MORNING IN MAY"

BY J. ROLSHOVEN.



"VILLAGE RIDER"  
BY J. C. JOHANSEN





*(The property of John Gellatly, Esq.,  
New York City)*

“LADY IN WHITE”  
BY T. W. DEWING

## American Art at the Anglo-American Exposition

resident in the United States and before proceeding to discuss them in detail we must not omit to record our thanks to the artists and to Mr. Hugo Reisinger, who organised this section, for giving us permission to illustrate the spaciouly treated *Village Rider*, by J. C. Johansen; the subtly atmospheric *Lady in White*, a little reminiscent of Whistler, by T. W. Dewing; J. Rolshoven's sunny picture of a girl in bright blue, *Dichter Liebe—a Morning in May*; John W. Alexander's fine and imposing portrait of a gentleman; and the large snowy landscape, *Hill Farm in Winter*, by Gardner Symons.

Besides the works just referred to, E. W. Redfield exhibits a good snow-painting, *On the Delaware*, and *A Garden by the River*, a work of most delightful colour to which a reproduction in black and white would do scant justice. Other good things are L. Kronberg's harmoniously coloured *In the Dressing Room*; the *Still-Life* by E. Carlsen; W. M. Chase's *Portrait of Miss C.*

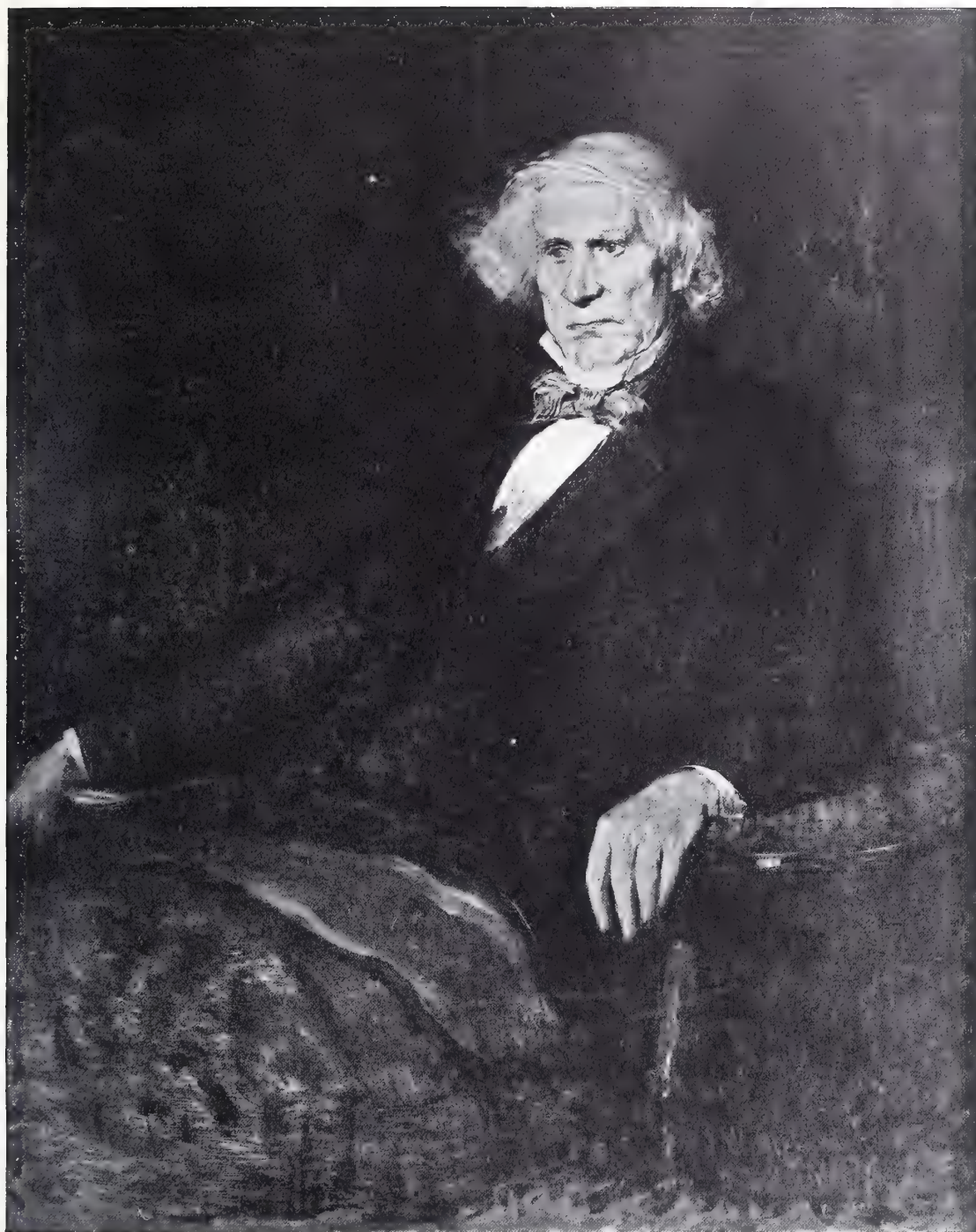
and clever painting of *Fish*; *Pauline*, by Miss H. M. Turner; *The Circus*, by George Bellows; *The Mirror*, by E. V. Cockroft; and Albert Sterner's *The Japanese Print*. Miss Cecilia Beaux exhibits a *Portrait Study*, decoratively if a trifle too arbitrarily posed, of a girl in a magnificently painted purple and yellow brocaded robe, against a dark background; and W. Elmer Schofield's *Waterfall* is an admirable and typical example of his personal art. Childe Hassam sends six works, among them an extremely clever painting of an interior, *Room of Flowers*, full of light and colour; but more typical of his work in general are the pictures entitled *Young Woman Reading*, *Moonlight Landscape*, and *The Window Curtain*. Gardner Symons is also represented by a painting, *Across the River*, in which the slow moving greenish water is rendered with great fidelity to nature; the artist has here achieved an admirable composition into which he introduces some agreeable colour notes in the painting of the boats moored in the foreground.



"HILL FARM IN WINTER"

BY GARDNER SYMONS





"PORTRAIT." BY JOHN W. ALEXANDER

## American Art at the Anglo-American Exposition

C. W. Hawthorne exhibits a fine work, *Refining Oil*, rich in harmonies of green and blue ; a beautifully restrained *Girl with Rose*, and *The Fisherman* ; while Horatio Walker is represented by a rather dramatic canvas *Ploughing, First Gleam*.

Two rooms contain pictures, most agreeably hung, by American artists resident in France ; the work of most of them has been illustrated from time to time in these pages, notably in the interesting articles by Mr. E. A. Taylor. Richard Miller contributes two examples, a charmingly sunny *The Green Parasol* and *Lady with Red Hair*, the latter here illustrated. Another artist who delights to flood his canvas with sunlight is F. C. Frieseke, whose large picture *The Garden Umbrella* is attractive but hardly as satisfactory as the subtle and most interesting piece of painting *In the Boudoir*, which is reproduced with other examples of his work elsewhere in this number. A work in which the problem of figure painting in sunlight is treated with marked success is *Déjeuner* by Louis Ritman. Here, with perhaps some reminiscence of the work of Miller, the artist has achieved a composition, happy alike in colour and design, in which the whole is as it were tremulous with morning sunlight and the promise of a glorious unclouded day. George Oberteuffer shows three robust and

characteristic works, one a very clever impression, *Yachts on the Havre*, a boldly treated *Notre Dame de Paris*, and a vision of St. Sulpice seen through the tender green of trees in *Springtime in Paris*. Other works which call for notice are those of Elizabeth Nourse ; E. P. Ullmann, whose clever studies of Parisian types are marred by a little unpleasantness of colour ; the water-colours of Frank Boggs, and work in the same medium by Miss Florence Esté ; Walter McEwen's highly finished works reminiscent somewhat of the Dutch Interior painters ; a fine Gari Melchers—*The Smithy* ; the paintings, a little too brusque and summary in their statement, by Roy Brown ; the large portrait of Madame Bohm by Max Bohm, of which a colour reproduction appeared in this magazine some two years ago ; the amusing mosaic-like *Paris Plage* by John Noble ; and a decorative composition *An Idle Morning* by T. R. Hopkins.

Four galleries comprise the British-American Section, and are filled with the productions of artists whose work is very familiar to us, since they all reside and exhibit their work in Great Britain ; indeed many of them have become so closely identified with the British art-world that one had quite forgotten in some cases their American origin. Mr. Sargent, who fills a wall with a dozen of those



"JOSEPH PENNELL ETCHING"

BY J. MCLURE HAMILTON





“DÉJEUNER.” BY  
LOUIS RITMAN



"LADY WITH RED HAIR"  
BY RICHARD MILLER.



## *American Art at the Anglo-American Exposition*

superb water-colour impressions which only his amazing vision is enabled to comprehend and record with such precision and such masterly technique, and Mr. Pennell, who shows a large number of his well-known lithographs from the Panama, the New York and the Philadelphia series, we certainly look to find represented here ; but one did not know, or had lost sight of the fact, that work by Mark Fisher, Gwelo Goodman, Henry Muhrman, and Jacob Epstein might appropriately be classed as British-American.

Besides good work by the men just mentioned there are in this section a number of lithographs and etchings by Whistler, some of the excellent pen-and-ink drawings by Abbey, whose large decorative picture, *The Duke of Gloucester and the Lady Anne* (which if we mistake not was the fine work, exhibited at the Royal Academy in 1896, which gained him his Associateship), represents his painting ; etchings by Donald Shaw MacLaughlan ; paintings and

charcoal drawings by Frank Mura ; lithographs and pastels by J. McLure Hamilton, who also shows three interesting paintings, one a portrait of Mr. Gladstone in his study and two of Mr. Pennell.

Space does not allow of detailed mention of a great number of the admirable works exhibited, but especially noteworthy are the delicate drawing *Study of a head* by Louise de Rosales, Elizabeth Nourse's clever water-colours, the etchings of Clifford Addams and some interesting paintings by Inez Addams, particularly *The Death of Lucrece* and the very beautiful *Daphne* ; also the lithographs of Albert Sterner and in particular his *Amour mort*,<sup>3</sup>a Pierrot mourning his dead love.

The room reserved for the American Society of Illustrators contains work in a branch in which artists across the Atlantic unquestionably excel, and their robust illustrative and decorative magazine work can well support comparison with the best that is being done anywhere at the present day.



"SPRINGTIME IN PARIS"

BY GEORGE OBERTEUFFER

From the ensemble one misses the very personal work of Myron Barlow, and the clever interiors of Walter Gay, both of these painters being unrepresented; there is no example of the art of Winslow Homer, and one regrets the absence of any canvas by Whistler. These omissions apart, the exhibition is one of much interest, presenting, as it does, to the British public a fine collection of work by painters whose art both for its own sake and for the sake of our close national kinship one would desire a better acquaintanceship with on this side of the Atlantic.

A. R.

## STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—The month of August to which most of us look forward as a period of peaceful relaxation and rest has this year opened with the most stupendous upheaval of armed force that the world has ever witnessed.

What the ultimate effect of this great war will be on the progress of art it is impossible to say, but it must inevitably have far-reaching consequences. Its immediate effect, however, is nothing short of disastrous to the vast majority of those engaged in the practice of one or other branch of art. Even portrait painters who in normal times are rarely without a commission, find themselves idle owing to commissions being cancelled in consequence of the financial disturbance, and a large number of artists who depend for a livelihood on work of a more or less "commercial" character are having a hard time.

In turbulent times such as these, when the air is filled with echoes from the battlefield, it is a welcome relief to turn for a moment to things which remind one of the calm and peace of the sanctuary. Such are the two altar cards of which we give reproductions. They were executed by Mr. W. H. Cowlshaw, architect, of Letch-



ILLUMINATED ALTAR CARD FOR THE CHURCH OF ST. HUGH, LETCHWORTH

BY W. H. COWLISHAW





ILLUMINATED ALTAR CARD FOR THE  
CHURCH OF ST. HUGH, LETCHWORTH  
BY W. H. COWLISHAW



"IMAGE PERSANE," SILVER STATUETTE INLAID WITH GOLD AND OTHER METALS. BY E. O. DE ROSALES

(By permission of Messrs. W. Marchant and Co., Goupil Gallery)

worth, for the church of St. Hugh in this town of "garden-city" fame and are very engaging examples of illuminated lettering. The cards were written with a slanted quill pen on Roman vellum in seventh-century capitals, with Chinese black ink and vermillion. All the gold lettering, such as the small capitals to "Deus, Pater" &c., and part of the "Credo" beginning "et homo," &c., were written with a similar pen. The large capitals were written with a pen cut broader at the tip. The whole of the decorative outlines were executed with a fine-cut quill pen in black, lapis lazuli, white and vermillion inks, and filled in with a fine brush with oxide of chromium, vermillion, lapis lazuli or white. The fifteen mysteries of the Rosary are symbolised in the fifteen large capitals of the centre triptych. The large capitals in the side cards have Lenten lily diaper patterns emblematic of the time of the year the work was completed, namely Easter 1914. The borders of the triptych are

composed of the vine, wheat, white rose and shamrock. The thorny rose-stems are used freely and suggest the human path, interpenetrated by the radiance of the Cross. The metalwork was executed by Mr. R. C. Price and consists of dark bronze metal frames with supporting angels in oxidised silver at both of the lower corners, but these have been omitted from the illustrations so as to permit of the cards themselves being shown on a larger scale. The originals are of course considerably larger than our reproductions. The whole of the work is mounted on mahogany panels which slide into the metal frames and is all under glass.

The two very charming statuettes by Mons. E. O. de Rosales which we reproduce on this page were recently on view in an exhibition of the artist's work



"PAVLOVA IN THE SWAN DANCE," STATUETTE IN SILVER AND GOLD. BY E. O. DE ROSALES

(By permission of Messrs. W. Marchant and Co., Goupil Gallery)

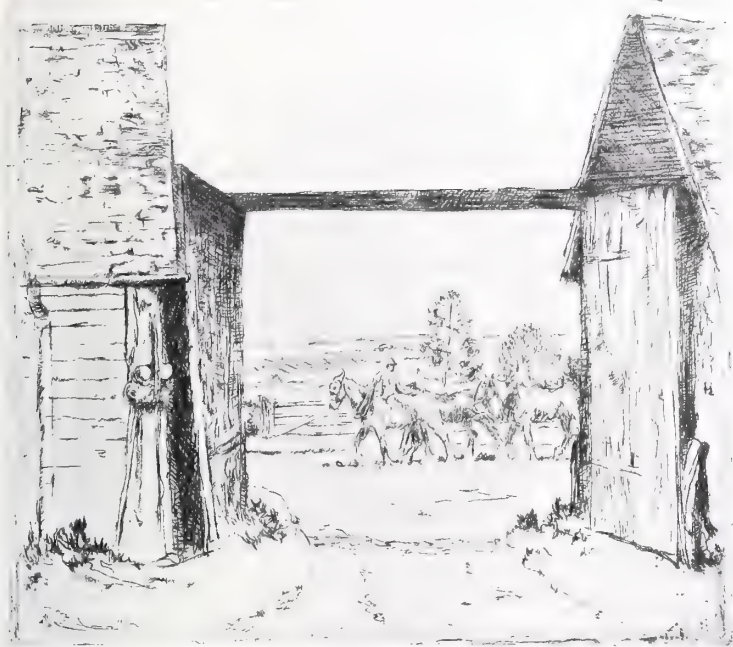




"MILAN." FROM A WOOD ENGRAVING  
BY O. WYNNE APPERLEY, R.I.







"THE PLOUGHMAN'S TEAM." FROM AN ETCHING BY E. HERBERT WHYDALE

at the Goupil Gallery in Regent Street, and in common with other statuettes reveal a peculiarly refined sense of form and decoration. Statuettes such as those illustrated, in which the precious metals are employed, represent of course a very luxurious form of art, but most of the figures exhibited were in bronze, and there was also one in gilded and painted wood. The artist is Italian by birth, but studied at the Ecole des Beaux-Arts in Paris and has regularly exhibited at the Salon of the Artistes Français since 1901. His bronzes have been purchased by the Musée du Luxembourg, Paris, the Musée d'Art at Lyons and the National Gallery, Rome.

Mr. Wynne Apperley's work as a painter is

familiar to visitors to London exhibitions, more especially those of the Royal Institute of Painters in Water-Colour, of which he is a member. The print we reproduce as a supplement is a capital example of his work in another branch of art. The print was produced from a single block and subsequently tinted to the effect desired.

Mr. Whydale, of whose art as an etcher we reproduce four examples, is an artist in that he expresses a personal view in a medium whose limitations he recognises and observes. His problem has been that of all true etchers, namely, to suggest the manifold planes and colours of Nature by

means of line. Another quality in his work which is worth noting is its independence of tricky



"BATHERS"

FROM AN ETCHING BY E. HERBERT WHYDALE



"THE PICNIC." FROM AN ETCHING  
BY E. HERBERT WHYDALE





"THE CHALK PIT." FROM AN ETCHING  
BY E. HERBERT WHYDALE



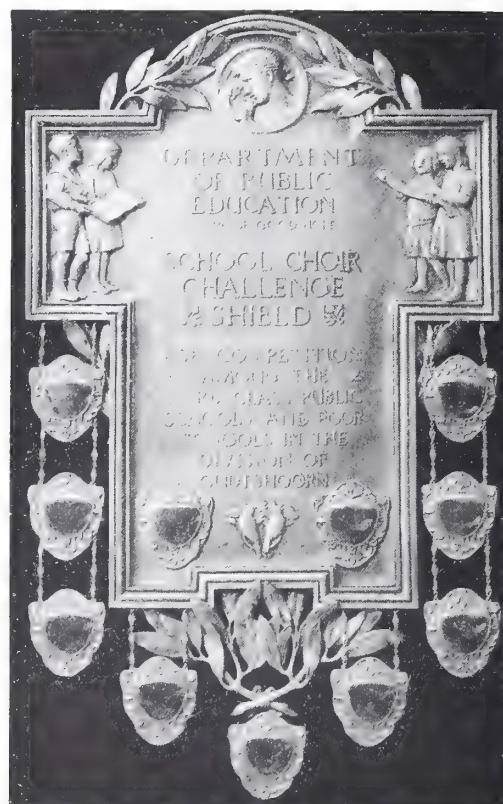
THE STEVENSON PANEL—GIRLS COLLEGIATE SCHOOL,  
PORT ELIZABETH, S.A. F. PICKFORD MARRIOTT,  
A.R.C.A. (LOND.)

printing, for in the majority of cases he wipes his plates quite clean. Seeing that he is still young—he is only twenty-eight—and has only been etching about eighteen months (and that in a desultory fashion, his main pre-occupation being with painting) we look forward with confidence to his future achievements in this branch of art. He has exhibited his etchings at the International Society's exhibition where, last autumn, Mr. Gutekunst was quick to notice him and in the spring of this year organised an exhibition at his gallery in Grafton Street, Bond Street.

PORT ELIZABETH.—Readers of this magazine will not have forgotten the work of Mr. Pickford Marriott, of which various examples have appeared in these pages from time to time. For some years past Mr. Marriott has held the post of Art Master in the Public Art School at Port Elizabeth, and the silver challenge shield and allegorical picture now reproduced represent some of his recent work. The shield was modelled by Mr. Gilbert Ledward, who won the Royal Academy Gold Medal and Travelling Scholarship, and the British School at Rome

Scholarship in 1913. The picture was commissioned by Miss Elizabeth Stevenson, formerly Principal of the Girls' Collegiate School at Port Elizabeth for presentation to the school as a souvenir of her association with the institution. The figure dominating the picture represents Truth clothed in white with a mantle of blue, and sapphires are introduced into the mantle-clasp as emblems. Supporting Truth are the figures of Purity and Honesty, both clothed in white. Praise and Justice are placed at the foot of the throne. Praise, playing the cymbals, is clothed in creamy-coloured drapery with a mantle of green, while Justice has the traditional mantle of purple over a white gown. The lettering was chosen by Miss Stevenson, who in other respects left the artist a free hand.

MONTREAL.—The feature of this year's spring exhibition at the galleries of the Art Association of Montreal was the number of interesting canvases shown by three or four of our younger artists. In this connection reference should be made in par-



SILVER CHALLENGE SHIELD DESIGNED BY F. PICKFORD  
MARRIOTT, A.R.C.A. (LOND.), MODELLED BY GILBERT  
LEDWARD





(Art Association of  
Montreal.)

"FROST AND SNOW."  
FROM AN OIL PAINTING BY  
MAURICE CULLEN.





## Studio-Talk

ticular to the powerful and individual work of Mr. A. Y. Jackson, formerly of Montreal, but now of Toronto. There can be no doubt that Mr. Jackson is a coming man. He not only has an admirable colour sense and a fine feeling for decorative design, but, what is more important, he has something worth while to say. His expression is eminently personal. It is at once simple, direct, and forcible, and he is the first Canadian artist to attempt with real success the interpretation of the more distinctly typical Canadian landscape in moods other than that of winter.

For the past year Mr. Jackson has sought and found inspiration in the lonely places of Northern Ontario. His sketches and pictures suggest poetically, yet strongly and truthfully, the grim silent beauty and bigness of this wilderness. Some of the paintings are of very high pictorial quality, and notably *A Squall on Georgian Bay* and *The Land of the Leaning Pine*, exhibited in Montreal this spring. The former, here produced, is an arrangement of dark greens and violets, rather daringly contrasted yet entirely harmonious. The move-

ment in the water is finely suggested, while the work as a whole displays largeness of vision.

Miss Mabel May, Mr. Randolph Hewton, Mr. Arthur Rosaire, and Mr. Albert H. Robinson are also young Montreal artists of original outlook and considerable promise. Among the work shown by more mature painters, Maurice Cullen's *Frost and Snow* and *The Ice Harvest* were greatly admired for their truth and tonal qualities, and the contributions of Mr. Brymner, President of the Royal Canadian Academy, as usual attracted attention.

H. M. L.

TORONTO.—The season of 1913-14 was remarkable for artistic activity in the "Queen City" of Canada. The exhibition of the Ontario Society of Artists, already noticed in these pages, led the way, and was followed by a very admirable display of Japanese Prints at the Grange—the temporary home of the Toronto Art Museum, and formerly the residence of the late Prof. Goldwin Smith. In the grounds a permanent gallery of the Fine Arts



"OCTOBER"

(Art Association of Montreal)

FROM AN OIL PAINTING BY WILLIAM BRYMNER, P.R.C.A.



"THE ICE HARVEST"  
BY MAURICE CULLEN

(Art Association of Montreal)





"A SQUALL ON GEORGIAN BAY"

*(Art Association of Montreal)*

BY A. Y. JACKSON

is about to be erected. This exhibition, an entirely new departure in Canada, attracted much interest. Following upon this was the Second Annual Exhibition of "Little Pictures." This is an effort by a few younger painters to popularise their work in the homes of the middle-class citizens, where wall space is insufficient for the display of large canvases. Many new aspirants for painting honours were invited, and the work of students was included. Mr. J. E. H. Macdonald, A.R.C.A., among the older men, was the most successful exhibitor. Later the Women's Art Association threw open their Galleries for a loan collection of lace and art-needlework, with contributions from the South Kensington School of Needlework, and Lady Egerton's famous Greek lace collection. This was followed by an exhibition of paintings by Canadian artists, past and present—a very interesting display. At the same time members of the Association staged many examples of their own handiwork as craftswomen. Many beautiful objects were shown. The Association numbers 2000 efficient members, with galleries and work-

rooms in the principal cities of Canada. To the President, Mrs. Dignam—a very capable painter and craftswoman—is largely due the success of the Association, which has been in existence for nearly thirty years.

J. E. S.

**W**INNIPEG. — Among the more recent Art Institutions in the Colonies is the Winnipeg Museum of Fine Arts, which was opened in 1912, with an exhibition of Canadian Art. Since then the Art Committee have placed on view exhibitions by contemporary artists of note, Continental as well as British.

The exhibition of the Royal British Colonial Society of Artists, which has just closed, aroused great interest and was largely attended. Last month a series of water-colours by several notable exponents of that medium were shown, along with a collection of black-and-white work by such known illustrators as E. J. Sullivan, R. Anning Bell, T. Heath Robinson, and many others.

## Studio-Talk

In Gallery 1 there is an exhibit of special interest to the citizens of Winnipeg, consisting of drawings, paintings, and designs by the students of the Winnipeg School of Art, which, including the works which were successful in gaining Scholarships and Bursaries tenable in the session 1914-15, represent the results of the first session, for the school was opened on September 2, 1913, in direct connection with the Art Gallery. The Principal is Mr. Alec J. Musgrove, who came over from Glasgow to take up the position.

The Winnipeg Museum of Fine Arts was inaugurated this year to meet the growing demand for æsthetic education on the part of the citizens, and since its opening, has placed on view good exhibitions, thereby affording opportunities to see the work of many notable artists. Already the nucleus of a permanent collection has been formed and this is being added to from the various exhibitions by purchase and by presentation. The Galleries are open daily, free, and the attendance is large. So great was the appreciation shown by the public that the Committee decided to open the proposed school at once, with the result that a

year after the opening of the Gallery, the school commenced its first session.

MELBOURNE.—Mr. Will Ashton, an Australian artist who recently returned from an extended European trip, has just had a very successful exhibition of his work at the Guild Hall. Most of the work has been done in Paris and Venice and is remarkable for its eminently sane outlook, while being fine in tone and colour. Mr. Ashton's latest productions as exhibited at the Paris Salon and elsewhere seem to promise him a high place in the history of art work by Australians. Among his Italian pictures special mention should be made of No. 1 *Santa Maria della Salute*, and the *Ponte alle Grazie, River Arno, Florence*, and among the Dutch pictures the fine *Rotterdam* so full of movement and life. The *Evening Seascape, Tintagel, Cornwall* shows the quieter side of Mr. Ashton's art.

Mr. Clewin Harcourt, a well-known Paris Salon exhibitor, has been showing some fine work at the "Centreway." His capabilities as a portrait



"ROTTERDAM, HOLLAND"

BY WILL ASHTON





"EVENING SEASCAPE, TINTAGEL,  
CORNWALL." BY WILL ASHTON

## Studio-Talk

painter were well displayed in his Salon success *Reading Aloud*, and *The Smile*, the latter possessing an almost Hals-like quality.

J. S.

**P**HILADELPHIA, PENNSYLVANIA. In connection with the recent International exhibition of paintings at the Carnegie Institute, Pittsburgh, the following awards have been announced. The First Prize of a gold medal and one thousand five hundred dollars has been awarded to Mr. E. W. Redfield in respect of his *Village in Winter*; the Second Prize of one thousand dollars and silver medal to Mr. Richard Jack, A.R.A. of London, for his painting entitled *String Quartette* (exhibited at the Royal Academy exhibition last year); the Third Prize of five hundred dollars and a bronze medal to Mr. George Bellows; and honourable mentions to Mr. Will



"BISCAYAN TYPES (BILBAO)." FROM A CHALK  
DRAWING BY J. P. TILLAC

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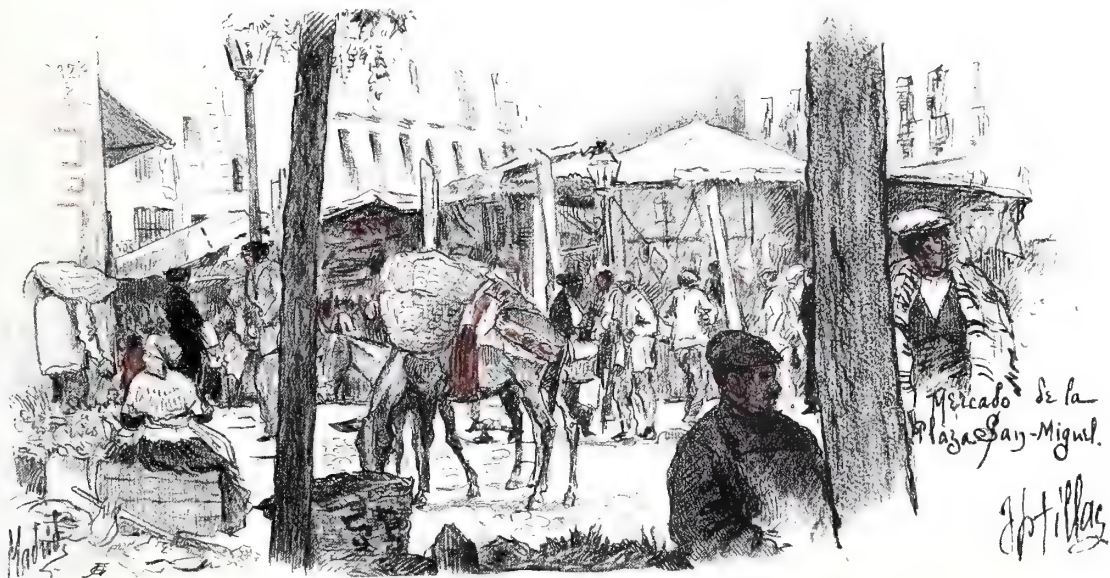
"VARIOUS TYPES (MADRID)." FROM A CHALK  
DRAWING BY J. P. TILLAC

Ashton, the Australian painter, Miss Hilda Fearon and Mr. G. Spencer Watson of London, Herr Erich Kips of Berlin, Miss Beatrice Howe, Paris, and Mr. Charles Rosen of Pennsylvania.

There will be no International Exhibition of paintings at the Carnegie Institute next Spring. This course was decided upon by the Fine Arts Committee in view of the fact that the government will present an international exhibition of paintings at the Panama-Pacific Exposition, at San Francisco, next Spring.

**B**ORDEAUX. — Mons. Tillac, whose sketches of market scenes in Madrid and of types of the people met with in the Spanish Capital and elsewhere we here reproduce is a much travelled artist and his sketch-





SKETCHES OF MARKET LIFE  
IN MADRID. FROM CHALK  
DRAWINGS BY J. P. TILLAC.







"STREET MARKET, CALLE A. FIGUEROA, MADRID"  
FROM A CHALK DRAWING BY J. P. TILLAC

books are full of reminiscence of the places he has visited both in the Old World and in the New. In Spain, where he has spent a considerable time, he has amassed a large collection of drawings, chiefly of street scenes in cities where Castilian or Basque types are found, such as Madrid, Toledo, and Bilbao. A shrewd observer, he has a keen eye for the characteristics of the people he portrays as may be seen particularly in his studies of the Basque type of humanity whose anthropological status has puzzled the learned. Mons. Tillac studied at the Ecole des Beaux-Arts in Paris under MM. Gérôme, Cormon and Waltner, and at the Salon of the Artistes Français in 1905 he was awarded a *mention honorable*. Since then he has spent most of his time in travelling. In his drawings such as those reproduced, he uses a little colour by way of *rehaussement*.

TOKYO.—Recently the Imperial School of Art, Tokyo, the premier institution of the kind in Japan, celebrated, with appropriate ceremonies and with an exhibition of its treasures, the twenty-fifth anniversary of its foundation. A brief history of the school may prove of value to those interested in the progress of art and art education in Japan.

It was in July 1885 that a committee was appointed by the Department of Education to investigate matters concerning the teaching of drawing in schools. As a result, a bureau for drawing was established in November of the following year. This bureau was the pioneer of the Imperial School of Art, Tokyo, which came into existence by Imperial order on October 4, 1889, and came to occupy the present splendid position in Ueno Park which was formerly used by the Educational Museum. The Art School was opened on February 1, 1890, under the directorship of Baron Hamao. The curriculum then consisted of painting, lacquer work, wood carving and metal chasing, there being two different courses, one taking two and the other three years to complete. There was also a normal course. In October 1891 Mr. Kakuzo Okakura, whose death was referred to in *THE STUDIO* a few months ago (see March No., p. 166), became the director. In November 1893 a four-year course was instituted, in addition to a preliminary course lasting one year, and metal casting was added to the curriculum.

In May 1895 the instruction in painting and carving was divided into three forms or styles, based upon the three distinct periods in the history of our art. In the following year the repoussé process was introduced into the course of instruction in metal work, and a course in design and another in the European style of painting were added. In March 1899 Mr. Okakura was succeeded by Mr. Hideo Takamine, and the method of teaching devised by his predecessor was altered. Clay modelling, which was bound to affect our sculpture to a considerable degree, was introduced into the casting department, and came to be adopted for the first time in making sketches for wood sculpture in the following year. In January 1900 Mr. Kanae Kubota became the director, only to be superseded in the following year by Mr. Naohiko Masaki, under whose able directorship the school still continues to train young artists. Four years later, that is to say in 1905, the school adopted the five-year course.



THE IMPERIAL SCHOOL OF ART, TOKYO



## Studio-Talk

As the edifice became inadequate for the increasing demands of the growing institution, the building used by the Imperial Library came to serve as class-rooms. In 1907 the Department of Education decided to provide the school with a group of new buildings, and the work was commenced in July. In January 1911 the old building was destroyed by fire, and soon after a new one was erected on its site, so that the school is now equipped with brand-new buildings scattered among the beautiful old trees in the park. The main edifice is very beautiful, the style being a combination of Japanese and European architecture, indicating in a way the ultimate evolution of the architectural style of Japan.

The Imperial School of Art, Tokyo, is now equipped for the training of students in the following seven courses: Japanese painting, European style of painting, sculpture, design, metal work, casting, and lacquer work, and it also offers a

special course for the training of teachers of drawing in Normal, Middle, and Girls' High Schools. One of the striking developments in recent years is the great increase in the number of applicants for instruction in the European style of painting, which has been accompanied by a corresponding decrease of students for the course in Japanese painting. The work done by the graduates in the Japanese style of painting has, generally speaking, been infused with an indefinable something that comes from an effort to improve and to achieve something new. There is invariably something in it which is foreign to the traditional quality, though not necessarily betraying European influence. And in the sculpture also a glance is sufficient to distinguish the work of those who have been trained in the art school. There is something solid and precise in the modelling, and the realistic touch is apparent.

A brief survey of the principles by which the school is guided in training the young artists will



ATELIER OF JAPANESE PAINTING SECTION, IMPERIAL SCHOOL OF ART, TOKYO



DESIGNING SECTION, IMPERIAL SCHOOL OF ART, TOKYO

enable the reader to understand more thoroughly the Tokyo Bijutsu Gakko, which, following the official translation, stands for the Imperial School of Art, Tokyo. Art is long and the five years course of school life is entirely inadequate for the full development of an artist's capabilities. To be able to produce a work worthy of being handed down to posterity as a masterpiece of art one must be favoured with considerable gifts and unusual talent. While genius is rare among us, each of us has some special gift or talent to develop and it is the aim of the school to find what that is and to foster it to its fullest possibility. And what the school is able to do is to give the students instruction in subjects calculated to develop hidden possibilities in them and merely start them in the branch of art to which they are to devote their lives. The work worthy of themselves can only be looked for from the life of constant effort and perseverance after they finish the school. Such is the view held by the school.

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In the course of Japanese painting, the students

in the last year are divided into three classes, each with a special teacher. During the first four years they are taught to understand the mental attitude and the peculiarities which characterise the brush work of both old and modern painters, by copying the paintings of old masters and those of their teachers. Sketching also plays a very important part in the curriculum. Students are first taught to sketch such simple objects as grass, trees, flowers and fruit. Then they proceed to sketch insects, birds, and beasts, either in the class-room or in the zoological garden situated close at hand. Subsequently they enter on a course of drawing from the living model. Armour and helmets, State robes as worn in the olden times, as well as the dresses of the present day are used in order to acquaint the students with the manners and customs of different periods and with the composition of colours. Throughout the course they are encouraged to apply in their compositions the knowledge they have gained, and thus an endeavour is made to foster originality. Their ability to paint is also turned towards design, beginning with



## *Studio-Talk*

simple floral subjects and gradually proceeding to more complex and elaborate decorative motifs. The students often go on sketching tours with or without their teacher.

For the students who are taking the course in the European style of painting special stress is laid on charcoal drawing from casts during the first year, in addition to the normal instruction in instrumental drawing, anatomy and perspective. Lessons in oil-painting of still-life and landscape are also given. From time to time they are given subjects for composition, using only charcoal, water-colour or pencil. In the second year they are taught to make charcoal drawings of the human body, and in the third and fourth years they substitute oil for charcoal. In oil-painting of still-life subjects and landscape, as well as the subjects for composition, they proceed gradually from the simple to the complex. The first semester of the last year of the course is devoted to the composition of diploma pictures to be finished in the second semester, together with a self-portrait in oils. Historical

subjects or those showing the manners and customs of different periods are generally given for composition. At the end of each semester the works executed by the students are exhibited and judged.

The department of sculpture at the Imperial School of Art is divided into modelling, wood carving and ivory carving. For the class in modelling floral and other decorative subjects in relief are given to be copied, and later animals and human heads. After the second year the students are set to make clay sketches of birds and animals either in the class-room or in the zoological garden, followed later by models from the living figure. They are also taught how to make plaster casts, and the last year of their school is devoted to their diploma work. The order of instruction in the classes for wood carving and ivory carving is similar to that pursued in modelling.

In the design class lessons are given in designing, painting and clay modelling. The instruction in designing is intended to familiarise them with the



ATELIER OF MODELLING SECTION, IMPERIAL SCHOOL OF ART, TOKYO



FOUNDRY OF METAL-CASTING SECTION, IMPERIAL SCHOOL OF ART, TOKYO

form and colour of the designs of different periods, and they are required to sketch plants and animals and evolve new designs therefrom. The instruction in painting comprises the copying in colours of the works of ancient and modern masters, the painting of flowers, animals, costumes, armour, weapons, &c., and the students have also to make charcoal drawings of architectural decorations, animals and figures, so as to learn how to make indentations and master the effect of light and shade. In the course of clay modelling they are made to copy old and new decorations and articles of home and foreign origin, and finally to work out some new designs. Lectures are given on such subjects as the methods of designing, architecture, perspective, instrumental drawing and applied art.

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The two subjects of metal chasing and repoussé are taught in the department of metal work. The former comprises instruction in the methods of carving metals with the chisel, and the latter that of beating metal into the required shapes.

Industrial chemistry is one of the important studies prescribed for this department. The first-year class in chasing begins with carving on metal, from a model, straight lines and curves and the students are expected to carve some patterns of their own. By degrees they are trained in *katakiri-bori*, (the method of engraving which reproduces the brush work of Japanese paintings), metal inlay, and *maru-bori* (the method of carving a metal all round into a shape). In the repoussé class the work begins with hammering copper and iron into simple objects, and then gradually advances to the production of water jars, flower vases, incense burners, fishes, birds and animals. Students in this class also receive lessons in painting, design and clay modelling.

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In the department of casting, students begin by making plaster casts of simple objects and end in making metal casts of statues, &c., including the method of colouring metals. Students who take the course in lacquering are taught the art of



## Studio-Talk

*hira-makiye*, or flat lacquering, and *taka-makiye*, high or raised lacquering, and of preparing lacquer of different colours. As in all other cases, they are encouraged to devise and produce something original, and they are allowed the utmost freedom in the execution of their diploma work. To widen their knowledge of art and ennoble their thoughts, certain general studies are prescribed, such as foreign languages, the history of manners and customs, and of Oriental and Occidental art, æsthetics and western archaeology. In teaching some of these subjects photographs and lantern slides and the Imperial Household Museum, which is in close proximity to the school, are freely made use of in order that real and accurate knowledge may be acquired.

The Imperial School has enlisted the services of the best artists available. On its staff of instructors there are five Court artists. Two of them, Takamura Koun, professor of modelling, and Takenouchi Hisakazu, professor of wood, ivory and decorative carving, have been teaching there for twenty-five years, that is from the beginning of



ROSE BOWL WITH PLIQUE A JOUR ENAMEL BORDER  
BY EDWARD THORNTON  
(City and Guilds of London Institute)

the school. Also Prof. Kojima of the First Higher School has been teaching instrumental drawing at the art school ever since its foundation.

At the celebration of the twenty-fifth anniversary of the school, to which reference was made at the commencement of these notes, a suitable recognition was made of the long and valuable services rendered by the three teachers just mentioned.

Upon that occasion a bronze bust of the late Hashimoto Gaho and another of the late Kawabata Gyokusho, both of whom had taught at the school and in their capacity of teachers and artists contributed much towards the progress of Japanese painting, were presented to the school by their followers and now occupy positions in the peaceful shade of the trees in the school garden, where homage is paid to them by many of their monjin. By the efforts of these teachers and those of Kano Hogai, Hishida Shunso, and Okakura Kakuzo, all of whom are now dead and gone, as well as of those living artists now connected with the institution, which attracts young artists from all over the empire, the Imperial School of Art, Tokyo, occupies a pre-eminent position in the art world of Japan.

HARADA JIRO.

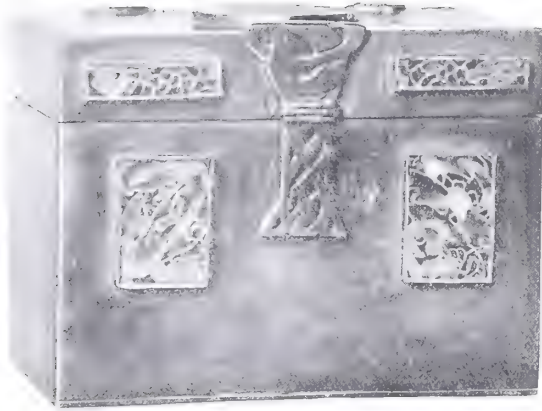


ENAMELS FOR A BOOK COVER

BY MISS GOVEY

(City and Guilds of London Institute, Finsbury)

## Art School Notes



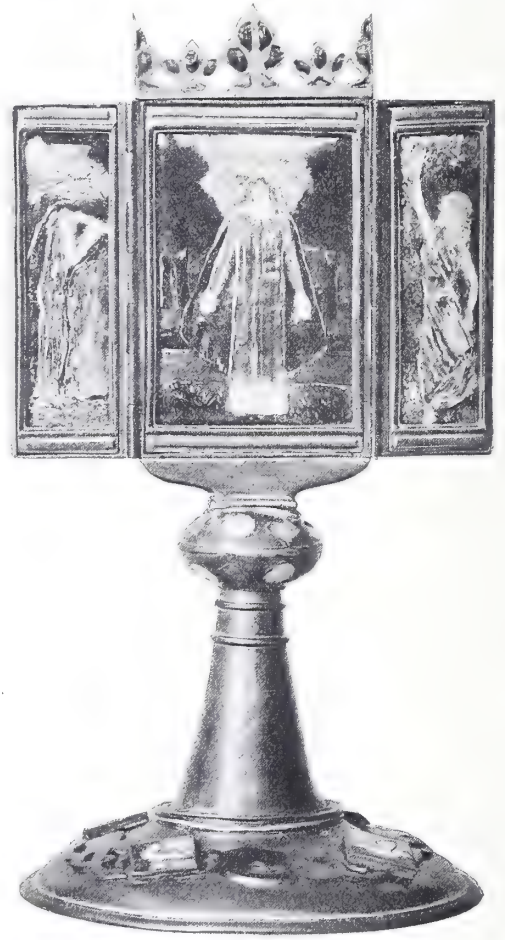
COPPER CASKET ENRICHED WITH CLOISSONNÉ ENAMELS,  
BY MISS EVANS  
(*City and Guilds of London Institute*)

### ART SCHOOL NOTES.

LONDON.—In a recent number of *THE STUDIO* some illustrations were given of enamel work executed during the past year or two by Mr. Alexander Fisher, who in this branch of art has established a high reputation, and now in the accompanying illustrations our readers have an opportunity of seeing some of the work executed by his pupils at the City and Guilds of London Institute, where the classes in enamelling, gold and silversmiths' work and jewellery are under Mr. Fisher's charge. The classes are held at the Technical College, Leonard Street, City Road, Finsbury, on three evenings a week, Monday, Wednesday, and Thursday, from seven till half-past nine, and the instruction which is of a practical character, comprises all the various processes of enamelling and the methods pursued in the working up of the precious metals and the making of jewellery. The Art School connected with the

Institute is carried on at 122-124 Kennington Park Road on the south side of the Thames, and its curriculum comprises a course of modelling for sculptors, architectural carvers, potters, plasterers, &c., and a course of drawing and painting.

The Chelsea School of Art, carried on in connection with the South Western Polytechnic in Manresa Road, has two scholarships, each of the annual value of £24, which are awarded to enable



TRIPTYCH IN TRANSLUCENT AND PLIQUE À JOU  
ENAMELS AND COPPER. BY W. H. FISHER  
(*City and Guilds of London Institute*)



CLOISSONNÉ ENAMEL CASKET BY MISS SOPER  
(*City and Guilds of London Institute*)

students to study illustration work. The course of study to be followed is planned so as to lead directly to the execution of saleable commercial work. The scholarships, which are known as the "Christopher Head" Scholarships, have few restrictions and are open to all.

From enquiries made before going to press we learn that the various art schools carried on in London and the provinces will re-open at the ap-



## Reviews and Notices

pointed times. Those under the control of the London County Council will start on September 21; the Glasgow School of Art will resume its work on September 22, and the Liverpool City School of Art on September 23. In London most of the schools under private control were due to re-open early in the month, and so far as we know nothing has occurred to interfere with this arrangement. It is, of course, to be expected that the number of male students in attendance will be considerably fewer than in normal times as many young men have for the time being forsaken the arts and crafts of peace and cheerfully responded to the call of their King and Country by joining the auxiliary forces.

### REVIEWS AND NOTICES.

*A Pilgrimage in Surrey.* By JAMES S. OGILVY. With 47 coloured plates by the Author. (London: George Routledge and Sons, Ltd.) 2 vols. 50s. net. So great has been the expansion of London during the past generation that one has almost come to regard Surrey as in the main a suburban county. Fortunately, however, though the county stands in point of size among the minor shires of Britain, its confines still contain a big store of attractions to beguile the seeker after the beauties of nature and the antiquarian. In this dual capacity Mr. Ogilvy has explored it, though the work of nature more than the handiwork of man would seem to have claimed his sympathies. Surrey does indeed look very small on a map of England, yet we find the author at the close of the narrative of his exploration speaking of the "thousands of miles of dusty roads and pleasant paths" he has traversed. His pages abound in historical and personal reminiscences of the hundreds of places visited, beginning with Kew and Sheen, as Richmond was once called, and finishing up with Putney. How rich the little shire is in natural charms and famous buildings is shown by the coloured plates from water-colour drawings by the author. Architectural subjects are in the majority here, and the rendering is convincingly veracious, but there are also some attractive landscape views, of particular interest being those which show broad vistas such as the county affords at many parts from its hill tops.

*Summer.* By W. BEACH THOMAS and A. K. COLLETT. (London: T. C. and E. C. Jack.) 10s. 6d. net. With this volume the authors bring to a conclusion their tripartite work on "The English Year," and as in the two previous books which we

have already noticed in these columns, all the wonderful moods and phases of Nature, all that unceasing growth, struggle, warfare and metamorphosis in field and meadow, in hedgerow, coppice and stream which make up the life of the countryside, are admirably described in the various essays. Exquisite as is the promise of spring time, the lavish and luxuriant prodigality of Nature in June, July and August makes of our English Summer a season of surpassing beauty, and of this Messrs. Beach Thomas and Collett give a fascinating account. They have as before a valuable coadjutor in Mr. Allen Seaby, whose delightful little pen-drawings in the text give additional interest to the pages, and there are further a dozen reproductions in colour of paintings by Sir Alfred East, Mr. Tom Mostyn and Mr. Harry Becker.

The thirteenth edition of the Wallace Collection Catalogue of Pictures and Drawings embodies numerous changes which greatly enhance its usefulness for purposes of reference and study. There is a large increase in the number of the illustrations, the new edition containing no less than 266, and though necessarily small in size they are admirably clear. Of more importance, however, so far as the student is concerned, are the textual improvements. The notices of the pictures have been expanded, and while the biographical information has in certain cases been abridged, greater detail has been introduced in the case of obscure artists. As a result of the close scrutiny to which the works in the collection have been subjected there are some important changes of attribution, and 170 signatures, dates or other inscriptions have been noted for the first time, while a very considerable amount of information is given as to the history of the pictures. The catalogue is arranged in alphabetical order, and is supplemented by an index of numbers, a list of painters grouped according to school, and two lists of portraits—one of known and the other of unknown sitters. It is well printed and at the price of one shilling is a remarkably cheap publication.

Under the authority of the Governors of Alleyn's College of God's Gift at Dulwich Sir Edward Cook has revised and completed the catalogue of the pictures in their gallery. The new edition runs to over 360 pages and though it contains no illustrations it is replete with interesting and useful information concerning the history of the collection, the works belonging to it and the artists represented. This catalogue also is published at one shilling.

## *The Lay Figure*

### THE LAY FIGURE: ON THE RECORD OF PASSING EVENTS.

"WHAT a remarkable increase there has been during the last few years in the use of photography for illustrative purposes," said the Man with the Red Tie. "It seems to have gone on growing until it has ousted the draughtsman almost entirely."

"And a good thing, too," laughed the Plain Man. "Photography gives you plain, clear facts; the draughtsman gives you more or less irresponsible fancies. I prefer facts."

"Facts, indeed!" cried the Man with Red Tie. "Is that all the art of illustration aims at? Has it no other mission than to present you with a dull statement of plain realities?"

"Well, I cannot see what other purpose it can have," returned the Plain Man. "Its object, I take it, is to record for our information what is going on."

"Wait a minute," broke in the Art Critic; "you are at cross purposes. You are mixing up the general art of illustration with one particular application of it. Pray let us make a distinction between them. The record of passing events has an interest, of course, and a by no means inconsiderable measure of value, but it is not the only function of illustration."

"It is the only one that matters, anyhow," asserted the Plain Man; "because it is the only one that has a direct and vivid power of arresting attention. Other kinds of illustration may amuse us or appeal to our æsthetic sense, but they fail to impress us with their veracity and so they have no practical value."

"That I am naturally not prepared to admit," returned the Critic; "but, for the sake of argument, we will assume that you are right. The only purpose of an illustration is in your opinion to be a kind of pictorial stop-press paragraph—well, what then?"

"Then, I say that a photograph, which gives you things exactly as they are is worth much more than a sketch by a draughtsman who is trying to produce a pretty picture. The one you can trust," declared the Plain Man; "the other can be made anything the artist chooses and must always be subject to suspicion."

"Oh, you think a photograph is always infallible in its realism," laughed the Man with the Red Tie. "Have you never heard of the manufacture of photographic pictures for press purposes; do you know nothing of the way in which these things

are made up or of the tricks and devices which photographers use?"

"We will leave alone that side of the question," said the Critic, "because surely we all know that a photograph when manipulated can be made to tell almost any story that the operator wishes. Of course a photograph that professes to be a record of an actual incident is not necessarily more reliable as a statement of fact than a sketch by an artist—that is a matter of common knowledge. I am much more interested in the argument that the primary function of illustration is to be plainly realistic and that its æsthetic quality should be ignored."

"Well, what have you to say against such an argument as that?" demanded the Plain Man, "an illustration, I repeat, should show you what is going on, exactly as it happens; it may not give you a pretty picture, but you must remember that the facts of life are not pretty and you must accept them as they are if you are going to record them honestly."

"Quite so, you must accept them as they are," agreed the Critic; "but you want to make people understand them and you want to put them in such a way that they will appeal to the imagination of thinking men as well as to the dull and unobservant eye. Now a photograph is apt to give you a very small and unconvincing view of the subject chosen; it is almost invariably quite literal and commonplace in its statement and it is open to the objection that it suggests nothing to inspire you or set you thinking."

"And the artist, what more can he do with the subject before him if he sticks to facts?" asked the Plain Man.

"A very great deal more if he understands the genius of illustration," replied the Critic. "Without falsifying facts in the least he can so deal with them that they will become infinitely more illuminating than they could ever be when they were literally recorded by a mechanical apparatus which is incapable of discrimination. Viewing things in their proper perspective, he can eliminate what is trivial and unnecessary and therefore make the essential details more convincing. He can suggest by his manner of treatment quite as much as he expresses; and he can lead people on by appealing to their imagination to get a far surer grasp of the subject to which his illustrations refer. The personal expression of the artist's understanding and selective sense counts for much even in a record of facts."

THE LAY FIGURE.



## *"Modern" Interior Decoration in American Homes*



CORNER OF THE LIVING ROOM

### **M**ODERN" INTERIOR DECORATION IN AMERICAN HOMES BY E. H. AND G. G. ASCHER-MANN

IN ALMOST every form of art we have heretofore been freer in our use of colour than in the decoration of our houses and homes, both inside and out. Somehow we have felt that colour is all very well to look at but not to live with. At last, however, we have awakened to the fact that above all things colour is to be lived with—not riotous mixtures, or restless combinations, or an offensive obtrusiveness of it—but pure colours, combined with knowledge and feeling, and thus resulting in happy harmony.

We have had "period" decorations and all their forms of variation given us till we have finally and with determination demanded something new, something distinctly expressive of our own period, which is a fitting setting and background for our modern alive selves. Out of this demand has come the so-called "Modern" style of decoration. It has been in vogue in Europe these past few years, and has been received with open arms, but it is only now taking hold of the American

home-makers; and at present it is creating vast interest and spreading rapidly.

The "Modern" treatment or method is hampered by no set of rules; it aims above all things to make each expression individual and personal, and to have the settings appropriate, simple and cheerful. The lines are mostly straight, and the treatment of the walls and furniture fearless and telling; we depend upon the profuse use of bright colours to give all the warmth and atmosphere we need, and our expectations are amply gratified—we find that colour can be used to enlarge and dignify a tiny room, and can make even a huge room "homey" and cosy.

One of the new houses that has just been decorated and furnished by the writers in this manner is at Forest Hills, Long Island, of which a few photographs are given here. Of course, the main point, which is the colour, must be imagined, but this will help to give some small idea of the treatment and its results. This house is in no way a mansion—just a moderately expensive home—which will emphasize one of the claims of the new decoration—that it can be just as appropriately applied to an inexpensive two- or three-room home as it can be to the most elaborate of dwellings.

## *"Modern" Interior Decoration in American Homes*

One of the photographs shows the large living room, the main colour of which is gray, to suit the taste and preference of the owner. The walls are papered a light gray, the spaces being nicely divided into panels by heavy black and orange lines; in the centre of the small panels is a solid black square, and in the centre of the large panels is a decorative conventional black basket containing orange flowers.

There are no pictures in the room, in fact, but one or two throughout the house. The owner had no good pictures, and assuredly it is better not to hang poor ones for the sake of filling wall space—so in this case most of the rooms have been treated so that none are required—yet at any time they can be admirably hung in the centres of the panels should the owner come to possess something worth while. At present, however, the room is quite complete without them, and the average layman would not even notice their absence.

The woodwork is stained a silvery gray, and the large centre table has been finished to match it exactly; the ceiling too is gray, but of a lighter

tone, and the large rug is a mottled black and white which gives the gray effect. Most of the furniture is gray, though some of it has been stained black, and the two large fireside chairs are stained a bright orange. The chairs have seat cushions of brilliant orange or emerald green, and the gray upholstered davenport has cushions of orange and black striped velvet. The window and the book-case curtains are of the same intense orange, finished with a wide black edge.

The black standing lamp is an interesting note in the room, especially when lit. The shade is of gray silk lined with orange, and the conventional flower design is applied in orange and green. The same design and colours are used on the shades of all the dull silver wall brackets, and the effect is most interesting.

The whole atmosphere of the room is very restful and pleasing, the colours used are bright, and the glow throughout the room is made warm by the light streaming through the orange curtains, yet withal the effect is quiet and restful.

Another photograph shows a different view of the living room, looking out to the sun parlour,



DINING ROOM, SHOWING SUN PARLOUR



## *"Modern" Interior Decoration in American Homes*



DINING ROOM

which is also shown in a separate photograph. The French doors between are made so that when the owner does not wish to use them they can be closed into a niche in the wall between the rooms and so leave the doorway quite clear.

The sun parlour is green, no half-way green, but of a bright emerald hue. The wood-work too is green, and the rugs are green, bordered with gray. The Viennese furniture is unique and most stylish; it has been especially designed and made for this kind of a room or for a porch, and the lines and construction are strong and full of character, yet each piece is light and in no way cumbersome. The tops of the chairs, tables and settees are made of green slats, and the legs are white; touches of black add greatly to the general character.

The material used for the valance which runs round the room, the seat cushions and the lamp shades, are of an all-over design of many and highly coloured flowers and bright green leaves on a gray background; it is full of colour and life. There are no hangings, just curtains of a thin,

white material which in no way obstructs the outdoor view. The walls are of a rough, unfinished plaster in a light tone of gray.

The photograph with the portières in the foreground is taken from the living room, looking through the hall and into the dining room. The portières themselves are most interesting, the same design that is applied on the lamp-shade in the living room is here used as an all-over design. The material is a plain, corded gray, and the conventional flowers are in orange with touches of black; also there is a wide orange band at the bottom with a narrower band of black edging that. The other sides of the portières, which face into the hall, are of violet colour, the hall itself being of the same gray wood-work as the living room, plain straw-coloured walls, and the curtains, draperies and furniture of violet.

It sounds impossible, this looking from a gray, orange and green room, through a straw-colour and violet hall, into a blue and canary yellow dining room with black furniture! Yet the view is

## "Modern" Interior Decoration in American Homes

charming and harmonious. It stands to reason that this has meant a great deal more thought and care than if dull and subdued colours had been chosen, but the results cannot be compared. All the harmony and restfulness have been obtained with this fearless use of colour, and there is an added charm which pastels and semi-tones cannot produce.

In some rooms more than in others, the *total ensemble* is gotten almost entirely by the amount and the placing of colour, and the dining room shown is of that character. The furniture is black and the woodwork is also black. The walls are papered a plain light cream, and here again they have been finished so that they look well with or without pictures. A wide blue (it is brighter even than a Yale blue) band divides the ceiling and the walls, and continues down each corner of the room and down by each door. Close inside this line runs a black stencil, with again a narrow blue line inside that. In the centre of the wall spaces which have no side brackets is a circular decoration in yellow and black which balances the silk

shades of the side lights. The hangings at the window are the same bright blue, looped back with bands of canary yellow; and the centre light, which is not in the photograph but which hangs above the table, is a large square yellow silk shade, ornamented with black tassels and suspended by a black silk cord.

The rug is the same blue which has already been described, and has a wide band border of yellow. The room altogether is extremely simple and chaste but is made most unique and beautiful by its interesting colour combination.

The last photograph is a bedroom for a man. The woodwork is white lined with black; on the walls is a light gray paper with a wide yellow-orange line painted directly beneath the moulding, and the rugs are black with yellow-orange lines forming a border. A few pieces of the furniture are all black, and the remaining pieces are white with black decorations. At the windows hang thin scrim curtains bound with a tiny black edging, and the hangings, which are a very important part of the room, are of an imported linen, the design of which is black and white combined strongly with yellow-orange—the yellow-orange which is used throughout the room. The same linen is inserted in the two little panels in the head of the bed and for the chair cushions. The black and white night lamp has a yellow-orange and black shade with little black and white bells at the bottom.

Perhaps the most telling test of understanding when to use, and when not, is in a black and white room, and in the "Modern" decoration there will probably be no combination so much used and so often abused, yet there is none which allows of greater possibilities.

The fundamental principles of this new expression of decoration are so solid and sound, that we feel it is no passing fad—it has come to stay.

The photographs employed to illustrate this article are by August Patzig & Son, Jersey City.



LOOKING FROM LIVING ROOM THROUGH THE HALL  
INTO THE DINING ROOM

### FOR THE WAR SUFFERERS

AN EXHIBITION and sale of paintings and statuary is very shortly to be held in the Clews Building, at 630 Fifth Avenue, New York, for the benefit of the Red Cross. Artists and sculptors have been most generous in donating works. Any artist anxious to assist in this great cause who has not yet been applied to will confer a benefit by communicating immediately with the editor of THE INTERNATIONAL STUDIO, who will give all information. Probable date of event, October 14.





BLACK AND WHITE BEDROOM



ONE END OF THE SUN PARLOUR

## *Antique Ghiordes Rugs*

### ANTIQUE GHIORDES RUGS BY JAMES F. BALLARD

THERE are six types of Asia Minor rugs which have made Turkey worthy of being known as a centre for weaving. In the past it has been the custom to give all credit to Persia, the Caucasus and India for the finest and most artistic rugs that have come out of the Orient. While this is in some sense true, they have entirely overlooked many of the finest Turkish products. Latterly, however, it has been acknowledged that some most meritorious rugs have come from Asia Minor, and though the technique is not quite so intricate and the design of Turkish pieces tends more to simplicity, yet there are to be found magnificent specimens of sumptuous colour and superb design that have remained unnoticed by many writers on this subject.

The notable Turkish products are the Bergamo, Koula, Ladik, Konieh, Oushak and the Ghiordes, principally prayer designs. Here, however, we shall refer only to the Ghiordes. The most artistic expression of Turkish weaving is found in specimens of this type, which take their name from the old town of Ghiordes, situated about sixty miles north-east of Smyrna. These rugs, with the exception of those known as "Kis Ghiordes," are woven by men.

We quote from Mr. Elwanger a description he found in a catalogue in 1894: "Antique Ghiordes prayer rugs, mosque design, with columns and pendant floral lamp, relieved on solid ground of rare Egyptian red, surmounted by arabesque in white on dark turquoise, framed in lovely contrasting borders."

Another one was pictured as "a flake of solid sapphire crested by charming floral designs in ruby on ground of white opal. The mosaic and blossom borders are toned to perfect harmony."

There are three types of Ghiordes rugs specially worthy of mention. First, those of nomadic origin, made in the country districts and rather coarse in weave, averaging 60 to 80 knots to the square inch. In the centre of these will be noticed a *mihrab*, or prayer niche, generally in solid colours, blue, red, white, or green, and usually with a lamp suspended from the top, which represents the "light of immortality"; sometimes, however, this lamp is omitted. The centre panel, which contains the *mihrab*, or prayer arch, is often surrounded by three or four inside narrow stripes, then one wide central border and three or four narrow borders again on the outside.

Cut on page xc shows



ANTIQUE ARCHAIC GHIORDES, 5.2 x 4, CONTAINING LEAF FROM THE KORAN





GREEN CENTRE GHIORDES INDICATING THE ORDER  
OF THE BAHRAMIYAH DERVISHES, 5.6 x 4.6



## *Antique Ghiordes Rugs*

nomadic influence and is a wonderfully lustrous piece.

It is uncommon to find a Ghiordes rug with an inscription. Page lxxxvi shows one of this kind, containing a leaf from the Koran and considerable archaic design. It bears the Mohammedan calendar, date 1022, which corresponds to 1604 in the Christian era, showing this piece to be 310 years old. The centre niche is red; the border combination green, cream, soft red and blue. The seven borders of this rug symbolize the "seven heavens of Allah," having the following significance: The first heaven symbolizes Paradise; the second, the Gate of Eternity; the third, the Peaceful House; the fourth, Felicity; the fifth, the Home of the Golden Light; the sixth, the Garden of Delight; the seventh, the Footstool of the Throne.

Ghiordes rugs of the second type are woven in the cities and towns. They show most beautiful drawing in fine floral, leaf and vine effects. Their colour schemes are masterful in the highest degree, the embodiment of grace, culture and refinement, all of which goes to show the handicraft of the

master artist. Filled with mysticism, symbolism, tradition and artistic feeling, they make a mute appeal to every person of discernment as examples of unfading charm.

This type is the finest in weave, containing from 100 to 250 knots to the square inch. A rug shown on page lxxxix is of exceptional quality in fineness of weave and colour, and is undoubtedly of royal origin. The figure representing the lamp, or "immortal light," is woven with silver and gold wire. The colouring in this piece is soft, subtle and mellow, combining a rare tenderness of hues and a witchery of design, redolent of the mosque, representing absolutely the best there is in Ghiordes weaving. It is a mosque piece.

The prayer arch in the central panel is a magnificent solid red. Inside the prayer niche, on either side, is a row of carnations extending from the lower end of this panel to the beginning of the arch, followed by a very narrow border tracing the arch and known as the "wave line." At the base of the prayer arch panel are seven pine trees. The "Egyptian Tree of Life" signifies the "seven days

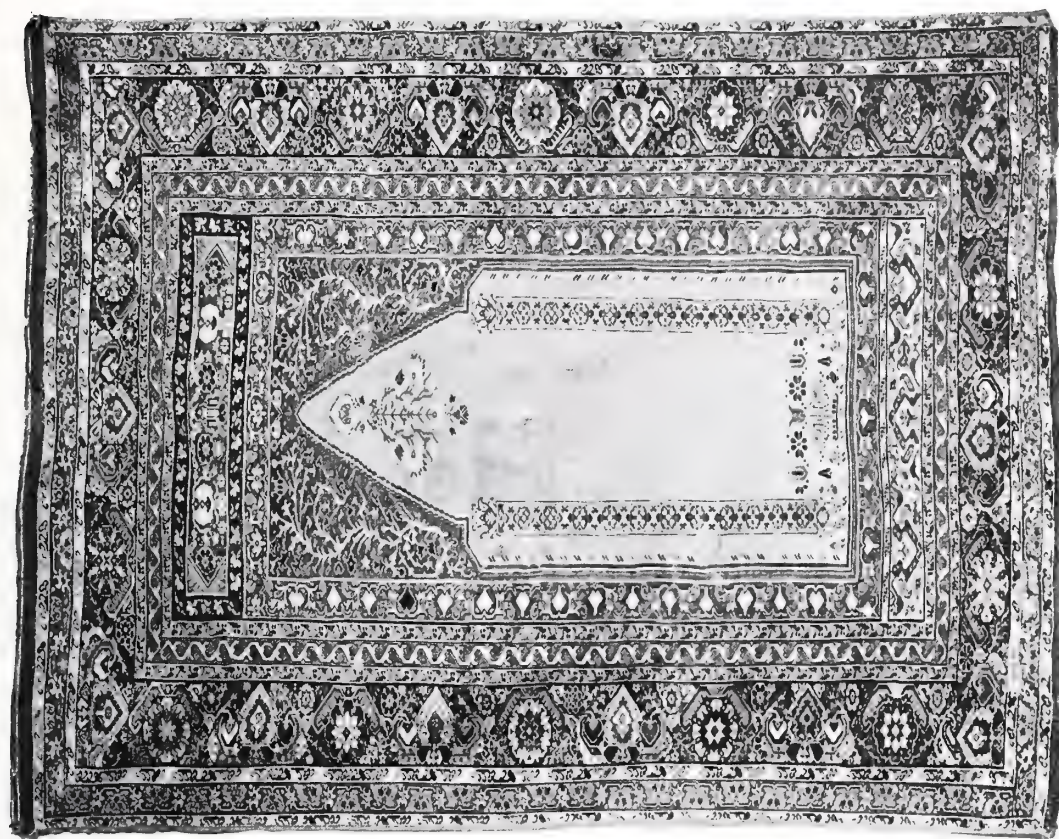
of creation," and it is safe to assume that the employment of the tree in Turkish motif bears similar import. All primitive people believed that the soul of the righteous mounted to heaven from the branches of trees on high mountains. In the main panel above the prayer arch will be noticed very delicate tracery suggesting pea vines. In the panel extending across the top of the prayer arch is a pair of beautiful vases, out of which is growing a gorgeous luxuriance of trailing vines and flowers in delicate design.

This rug has three narrow borders surrounding the main panels, and a wide central border showing Persian influence in the Herat pattern, which is itself surrounded by three narrow outer borders, making seven borders corresponding to the seven trees, symbolical of the "seven days of creation," at the base of the

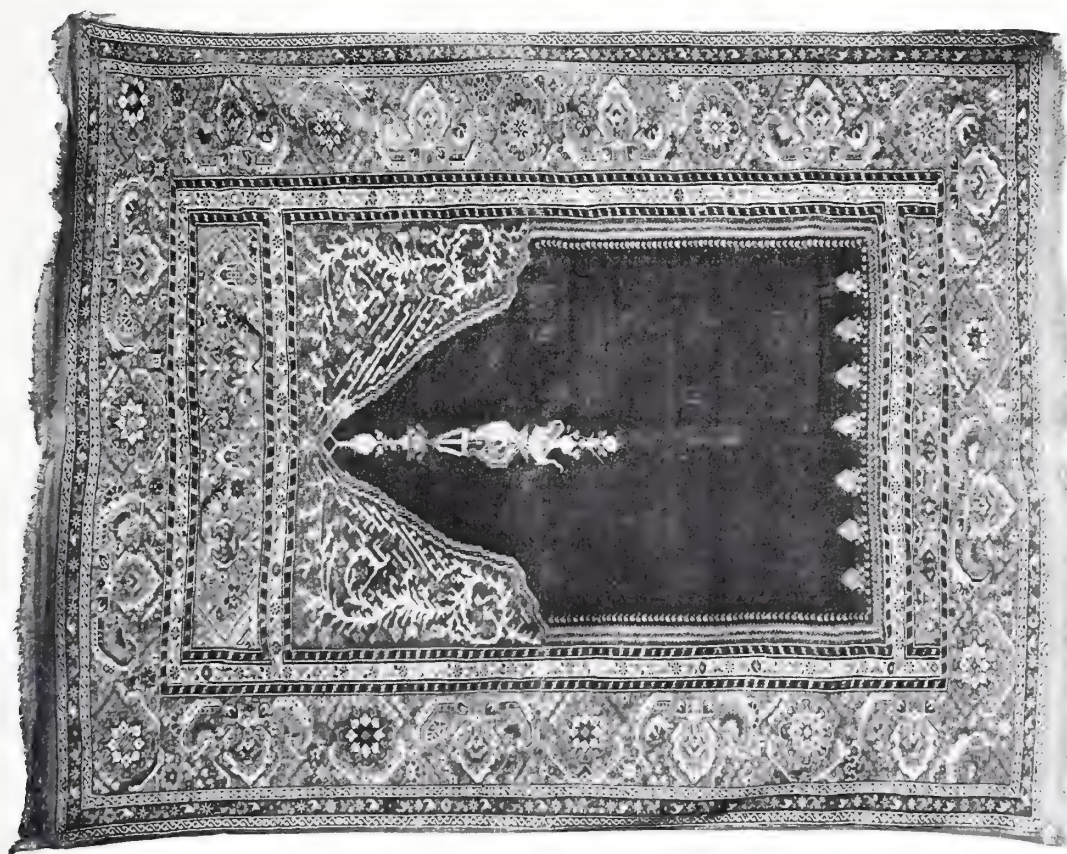


KIS (BETROTHAL) GHIORDES, 4.2 x 3.9





WHITE CENTRE GHORDES INDICATING THE ORDER OF THE KADIRIVAH DERVISHES  
5.3 x 4.2



RED CENTRE GHORDES INDICATING THE ORDER OF THE AMADIVAH DERVISHES.  
5.3 x 4.2. NOTE THE "SEVEN TREES OF LIFE," SIGNIFYING THE "SEVEN DAYS OF  
CREATION," AND THE SEVEN BORDERS (SEVEN HEAVENS)



## *Antique Ghiordes Rugs*

prayer arch. It is impossible to describe the jewel-like effect of this superb mosaic colour scheme.

The dervishes selected the Ghiordes rug to represent their four different orders, which gives them a strong religious significance. These occur in the following order: Deep blue, indicating the Order of the Rafaiyah Dervishes; deep red, that of the Amadiyah Dervishes; green, the Order of the Bahramiyah Dervishes, and white, that of the Kadiriya Dervishes. On page lxxxix is an extraordinary example of an early seventeenth-century Ghiordes. The prayer panel is a mellow old ivory white. A graceful floral lamp illuminates the apex, while exquisite sprays of flowers adorn the base, ornate columns supporting the arch. In design, technique, fineness of materials employed, it has no superior.

The most highly prized colour is green, the sacred colour of the Mohammedans—the colour of holiness. Rugs having prayer arch in green are permitted to be used only by those in the higher offices in direct line from the Prophet. A superb example of this is represented on page lxxvii.

The third and most interesting type of Ghiordes rugs is the little hearth rug known as the "Kis Ghiordes," or "Betrothal" rug, usually about  $3\frac{1}{2} \times 5\frac{1}{2}$  feet. They are woven by Turkish maidens. In a sense this rug constitutes an Oriental message of love, is a revelation of the weaver's artistic skill and taste, and into it are woven love, sympathy, emotion, passion, and the hidden and most cherished desires of the woman's girlhood and bridal days, being held as her most treasured possession, the last article to part with, and handed down as an heirloom from one generation to another. On page lxxxviii is an unusually fine specimen of this type, showing strong nomadic and archaic influence.

There is no expression in

any line of art which suggests greater dignity of design, a more subdued harmony, blending soft, seasoned colour schemes conveying the impression of warmth and magnificence, than is woven in these fascinating examples of a fleeting and by-gone art. The little story implied by these small pieces is full of poetic inspiration and renders them of intense interest to all lovers of woven fabrics. The charming sentiment which produced them makes them all the more interesting to those seeking to know more of the mysteries of the Orient.

## **A**TREATISE ON ETCHING

THIS month Mr. George T. Plowman's work upon etching makes its appearance under the auspices of the John Lane Company. There is nothing of the kind in the market and for the thousands interested in etching, artists and laymen alike, this volume contains much valuable material.



ANTIQUE NOMADIC GHIORDES, 5.8 x 4.2, BLUE CENTRE INDICATING THE ORDER OF THE RAFAIYAH DERVISHES



## *Some Examples of the Brick Architecture of Holland*



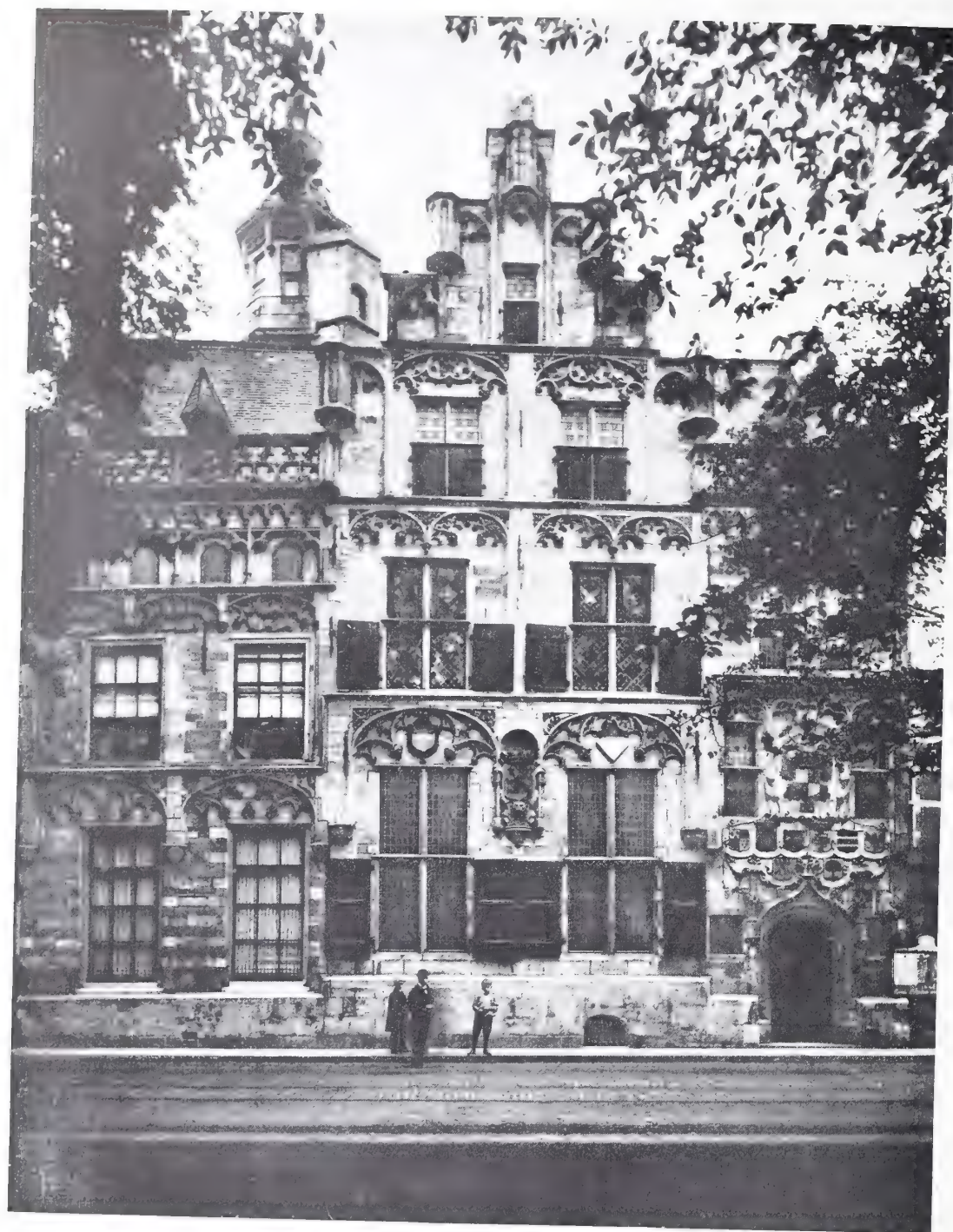
TURFMARKT AND GROOTE KERK AT HAARLEM

### **S**OME EXAMPLES OF THE BRICK ARCHITECTURE OF HOLLAND INFLUENCING AMERICAN BUILDING BY ADELAIDE CURTISS

THE Colonial architecture of any country is always interesting. Every one can appreciate the beauty and grandeur of the ruined temples at Pæstum, Selinus, Segesta and Girgenti, those ancient cities of Southern Italy and Sicily which as a part of Magna Græcia held such an important place as colonies that their architecture equalled, if not surpassed, that of Greece itself, while the almost fabulous wealth of one of these early towns of Southern Italy has preserved to us in the term "sybarite" the very synonym of luxury and the love of pleasure. In America, and coming down through the centuries to more modern times, we have in our venerable English Colonial type of buildings a remarkable and almost pathetic imitation of the structures of the mother country. Our earliest settlers had usually to build with wood instead of brick; they were hampered by lack of suitable tools and skilled workmen, but their constructions, though simpler, faithfully reproduced the established types of far-away England. The same thing can be said of our Dutch architecture of the Colonial period. The buildings of Holland, however, were the prototypes of this latter style, and although many of

the earliest Dutch houses and churches of America have unfortunately passed away, enough still remain to make a comparison between the European and American types a most interesting one. The cities of New York and Brooklyn and, in fact, the villages of the whole Hudson River valley, retain not only in the names of some of the towns and streets, but in the very buildings of these towns, much still to remind us of the ancient Knickerbocker rule. The old Dutch families, too, have by no means died out, and their descendants are usually interested in everything that pertains to the early chapters of their history.

While the vicinity of New York and Albany is mainly associated with the early settlements of the Dutch in this country, there are other sections of the State which still retain many important examples of historic architecture. In old Fishkill, for instance, a small town about sixty miles north of New York and near the Hudson River, there is an old and most substantial church which, for historical and architectural reasons, deserves to be better known. This old Dutch Reformed church, said to have been built of bricks brought from Holland, occupied an important position not only in the Colonial period, but also in the War of the Revolution. The structure, standing near the famous Fishkill Pass through the mountains, was used as a military prison in the Revolution, the Provincial Convention also meeting here in 1776. While repairs and restorations have been



GEMEENTELANDSHUIS AT DELFT



## *Some Examples of the Brick Architecture of Holland*

necessary during the several centuries of the existence of this historic edifice, the original walls, several feet in thickness, still stand, and the venerable building is used regularly at the present time for church services. Around this old church, as is also the case with the First Dutch Church of Flatbush, Brooklyn's well-known suburb, are many old graves, marked by slabs of reddish sandstone, and decorated with curiously carved cherubs' heads, the inscriptions upon these slabs being in the Dutch language. The Flatbush church, although venerable, is not the original



OLD DUTCH CHURCH AT FISHKILL VILLAGE

structure, but occupies the site of the first building. In the vicinity of the Fishkill church are several old homesteads, built by the earliest settlers, in several cases with brick brought from Holland.

It is interesting to read of that original Dutch church of Flatbush that "on the 17th of December, 1654, the Governor ordered a church to be built at Midwout (Flatbush), to be 60 feet in length, 28 in breadth, and 14 feet in height below the beams." And again of the first Dutch Church of Brooklyn, built in 1666, that it was "a square edifice with very thick walls and small, high windows, filled with stained glass, representing large flower pots at the base of the windows, from which ran up through the panes, to the top of the win-

dows, numerous vines laden with a profusion of brilliant flowers of every imaginable hue. On the top of the church was a short, open steeple, in which hung a small bell brought from Holland, as was also the window glass. The inside of the church was panelled to a great height, and that work, together with the pews and pulpit, were of oak and were either very dark from age or painted some sombre colour, probably the former. This church continued to be used until about 1810." About the year 1685 there were only two Dutch churches in New York City, one of these being Governor Stuyvesant's chapel in the Bowery, on the site of the present St. Mark's Church. The well-known "Church in the Fort" had by this time passed over into English hands and become Episcopalian.

Generally speaking, the early architecture of the Dutch in New York State "is neither Colonial nor had it any influence on Colonial, with this slight exception: The Dutch in New Jersey, on Long Island and to some extent in the northerly parts of Pennsylvania and Maryland, built for themselves farmhouses with stone and stucco walls and long, sloping roofs, the first attack of bungalow fever this country had. These houses are rarely of large size, and are entirely domestic in spirit. There has been nothing passed down to us by the Dutch like the pure style of New England and the Virginias, though the so-called Dutch Colonial is quite charming in its human expression, and is peculiarly fit for much of our modern domestic need."

This fact of its availability has been recognized by many of our present-day architects. Even some of our most recent buildings are planned, sometimes fantastically, it is true, after Dutch models. In the modern architecture of New York City, for instance, we have become quite accustomed to the stepped gables and elaborate detail work which are usually associated with the Dutch styles of construction. Such work, indeed, in the hands of a well-trained and careful architect, is often delightful and truly representative.

It is most interesting, after an intimate acquaintance with the surviving examples of ancient Dutch building of this country, to visit Holland, and study at first hand its naïve types of architecture. The curious buildings of that country seem at the beginning somewhat disappointing; they certainly seem to lack originality. But this is easily explained. The country of Holland, its lands bordering upon those of Germany, has always been more or less subject to the latter's influence, this

## *Some Examples of the Brick Architecture of Holland*

being most interestingly revealed in the types of architecture. The wonderful old church of St. Servatius, in Maestricht, for instance, is a splendid example of Romanesque architecture, closely resembling, however, the Rhenish types, while the striking and rugged old brick cathedrals of Utrecht or Haarlem, as well as many other ancient constructions display, notwithstanding their peculiarly national characteristics, their German origin and recall their real prototypes. Holland, its very language indeed being one of the German dialects, and the people themselves a branch of the great Teutonic race, naturally derived many of its artistic as well as other more material ideas from German sources.

While the Dutch architecture may indeed be lacking in great originality, and has certainly faults of its own, the fact remains that the buildings of Holland, whether of the Gothic period or the fine civic and domestic edifices of the seventeenth and eighteenth centuries, preserve to this day much of their quaint and wonderful charm, and often show great picturesqueness and beauty. Of this latter class of structures as found in Amsterdam and other cities, Mr. George H. Boughton, in his amusing and instructive "Artist Strolls

in Holland," wrote: "Amsterdam itself, as a town, may be very enterprising and commercially prosperous—it is, in fact, reeking with prosperity. Still, as a dream of architectural beauty, it is surpassed by one or two other and smaller places in the country. Perhaps even a very intelligent business man would prefer the town hall of Amsterdam to the town hall of Middelburg, down in Zeeland, but no architect, painter or sculptor would do so for a moment. And as for those delightful old Dutch mansions of two or three hundred years ago, with their cunning masonry and brick work, their elaborate figures, weathercocks and flourishes wrought by iron-workers when the blacksmiths and the masons were artists proud of their guilds, well, you will find these things, too, in the smaller towns in greater perfection. Middelburg, Veere, Hoorn, Delft, Dort, Leyden, Alkmaar, Utrecht, Nymegen, Maestricht—these are named at random; there are many towns even richer in fine old houses."

But the grand old churches and cathedrals of Holland which date back to a still earlier period, to the Middle Ages, to the time when Gothic architecture all over Europe was in its glory, are even more striking and form always the most



DAM AND MAASHAVEN AT DORDRECHT



## *Some Examples of the Brick Architecture of Holland*



VLEESCHHAL (HOUSE OF THE BUTCHERS) IN HAARLEM

impressive feature among the various buildings of the town. It is true that, brick being the only material that the country afforded, Holland could not rear the elaborate and beautiful constructions that the other countries of Europe brought forth. This brick construction, however, as splendidly instanced among many of the churches of Northern Italy, has a rugged charm, a distinction all its own. The lofty tower of Utrecht Cathedral, for instance, worn and time-stained as it is, its grandeur made still more imposing, however, because of its isolated position, almost the entire body of the nave having been destroyed in the latter part of the seventeenth century during a great storm—this tower, spared by the tempest, is full of picturesque and majesty. The rugged masses of masonry, also, which loom up above, and form a part of the “Groote Kerk” in such cities as Dordrecht, Nymegen, Delft, Arnheim, Rotterdam and The Hague; the various towers overlooking the town of Monnikendam, one of the famous dead cities of the Zuyder Zee—all these have an indescribable charm.

Certainly this old ecclesiastical and civic archi-

itecture of Holland has a wonderful fascination, a magical charm about it that attracts the visitor. It may be the green, low-lying landscape which forms the background of the picture; it may be the haze which lies over it all, or perhaps the thought of Holland’s splendid history passing through the traveler’s mind, which so delights him; but whatever it is, a vision of these old towns and villages seems to remain in the memory, never to be forgotten. The iconoclastic zeal of the people may have destroyed, in the interior of their great Gothic churches, much that can never be replaced, but at least the exterior remains in all its sturdy and rugged charm. One writer says of these grand old buildings:

“The Hollanders are accused of mere apishness in employing the Gothic style, and of downright dulness in apprehending its import and beauty. Yet a man who has found that bit of Rotterdam which beats Venice; who has seen, from under Delft’s lindens on a summer evening, the image of the Oude Kerk’s leaning tower in the still canal, and has gone to bed, perchance to awake in the moonlight while the Nieuwe Kerk’s many bells are

## *Some Examples of the Brick Architecture of Holland*

rippling a silver tune over the old roofs and gables; who has drunk his beer full opposite the stadhuis at Leyden, and seen Haarlem's huge church across magnificent miles of gaudy tulips, and watched from a brown-sailed boat on the Zuyder Zee a buoy on the horizon grow into the water-gate of Hoorn; who knows his Gouda and Bois-le-duc and Alkmaar and Kampen and Utrecht; this man does not fret over wasted days."

One of the most interesting groups of buildings in Holland are those around the old market square upon which faces the "Groote Kerk" of Haarlem, dedicated to St. Bavo. This church, "one of the finest in Holland," famous still for its great organ, preserves also, hanging from its lofty ceiling, several ancient models of the ships by means of which the Dutch so bravely repulsed the Spaniards. Haarlem's part, indeed, in that terrible struggle can never be forgotten. This fine old city's glory, however, is also in being the birthplace of Franz Hals, many of whose paintings hang in the Town Hall. Haarlem, too, has a civic pride in having been and in still being the centre of the Dutch tulip culture, and also in being the birthplace of Laurens Janszoon Coster, who, Holland claims, was the inventor of printing, instead of the German, Gutenberg. Coster's statue stands in the market-place, in front of the Groote Kerk.

Two of the fine old buildings which, with St. Bavo's church, look down upon the ancient square, are the quaint and curious stadhuis, a part of whose structure dates from the thirteenth century, having been the one-time residence of the Counts of Holland, the other edifice being the Vleeschhal, or House of the Butchers. This latter building, of the late Renaissance period, is of the most florid style of construction possible, every effort having been made, seemingly, to cover it with decoration. The richest scroll-work intermingled with sheep and bullocks' heads; the many jutting windows and gables; the sharply pointed roof, a reminiscence of

the earlier Gothic age; the riot of colour, make it altogether a most amusing though strikingly picturesque object. The former townhall, a small building a little outside the above-mentioned square, is also highly interesting and valuable as an example of older architecture, while the Amsterdamsche Poort, the last of the city's great gates, presents, with its lofty and sharply pointed turrets, a fine mediæval picture.

One of the particularly delightful old towns of Zeeland is Middelburg, to whose picturesque architecture reference has already been made. The author of "A Wanderer in Holland" says of

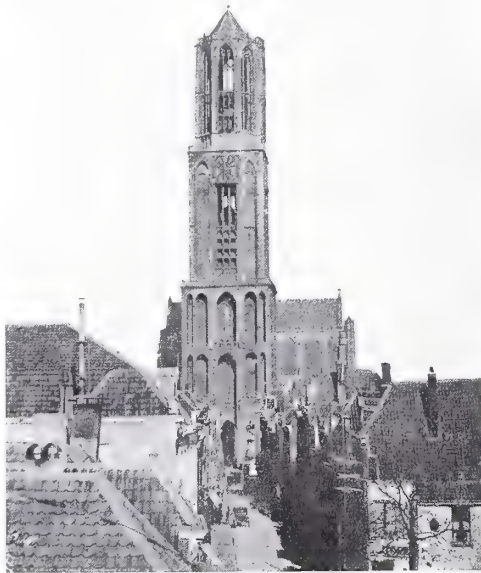
some of its splendid early architecture: "Long John, or De Lange Jan, is the soaring tower of the Abbey church, now the Nieuwe Kerk. So long have his nearly 300 feet dominated Middelburg—he was first built in the thirteenth century and rebuilt in the sixteenth—that he has become more than a structure of bricks and copper; a thinking entity, a tutelary spirit at once the pride and the protector of the town.

"Long John has a companion in Foolish Betsy (Gekke Betje) the stadhuis clock, so called from her refusal to keep time with the giant; another instance of the power

which John exerts over the town, even to the wounding of chivalry. The Nieuwe Kerk would be nothing without its tower; but the stadhuis would still be wonderful even without its Betsy. There is nothing else like it in Holland, nothing anywhere quite so charming in its shameless, happy floridity.

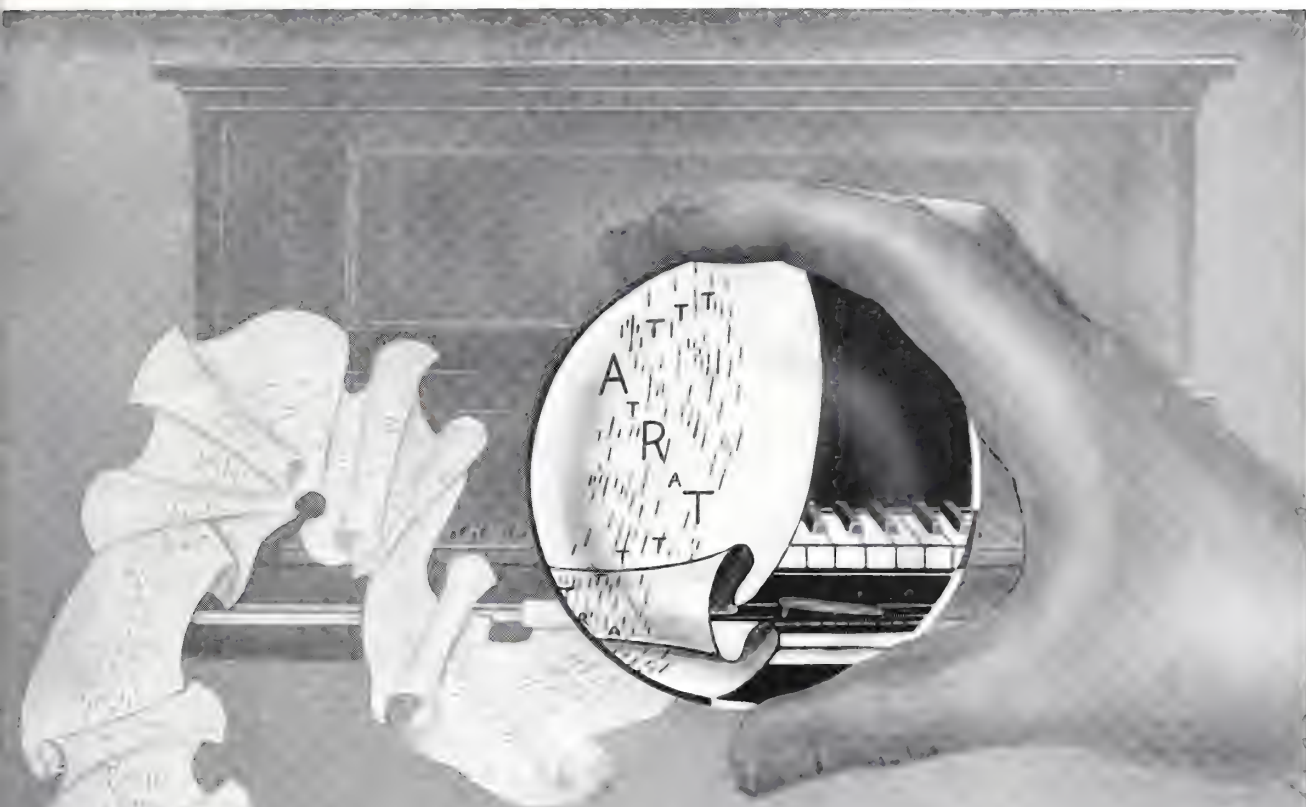
"I cannot describe it; the building is too complicated, too ornate; I can only say that it is wholly captivating and thoroughly out of keeping with the Dutch genius—Spanish influence again apparent.

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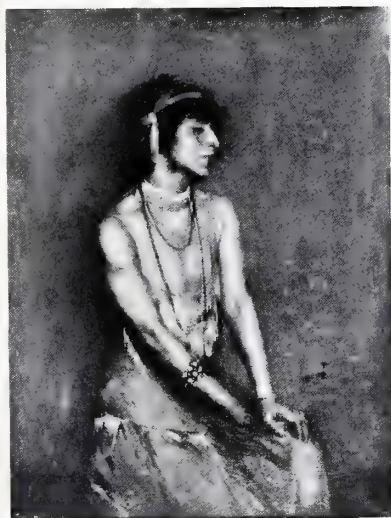
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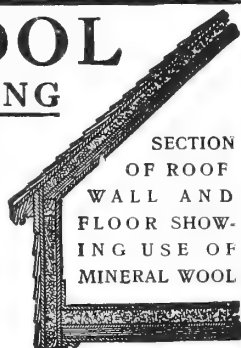
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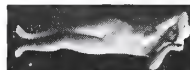
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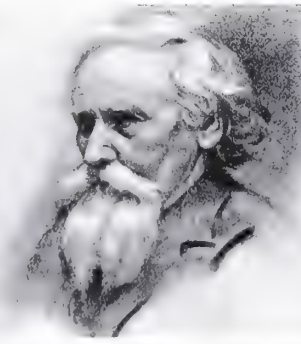
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SKETCHED FROM LIFE BY STUDENT AT  
THE COLLEGE OF FINE ARTS, UNIVERSITY  
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## THE PRINT-COLLECTOR'S QUARTERLY

EDITED BY FITZ ROY CARRINGTON

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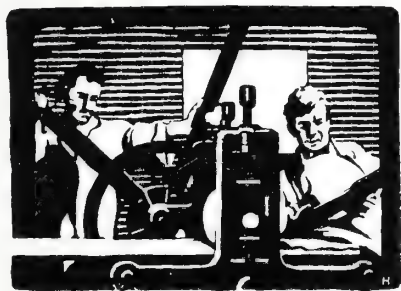
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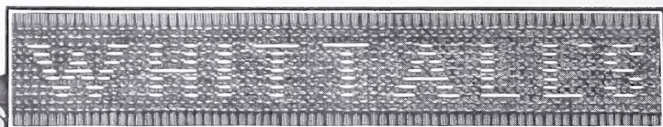
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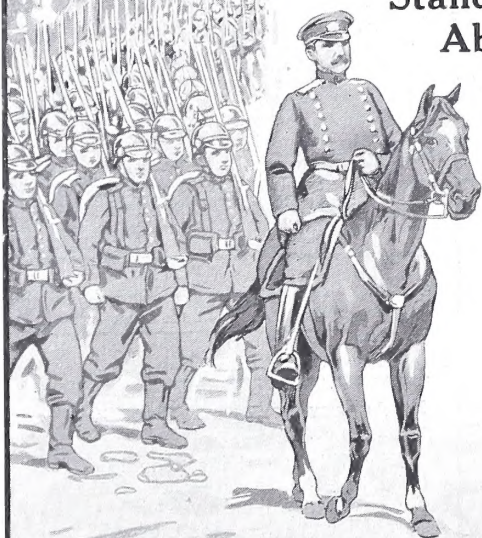
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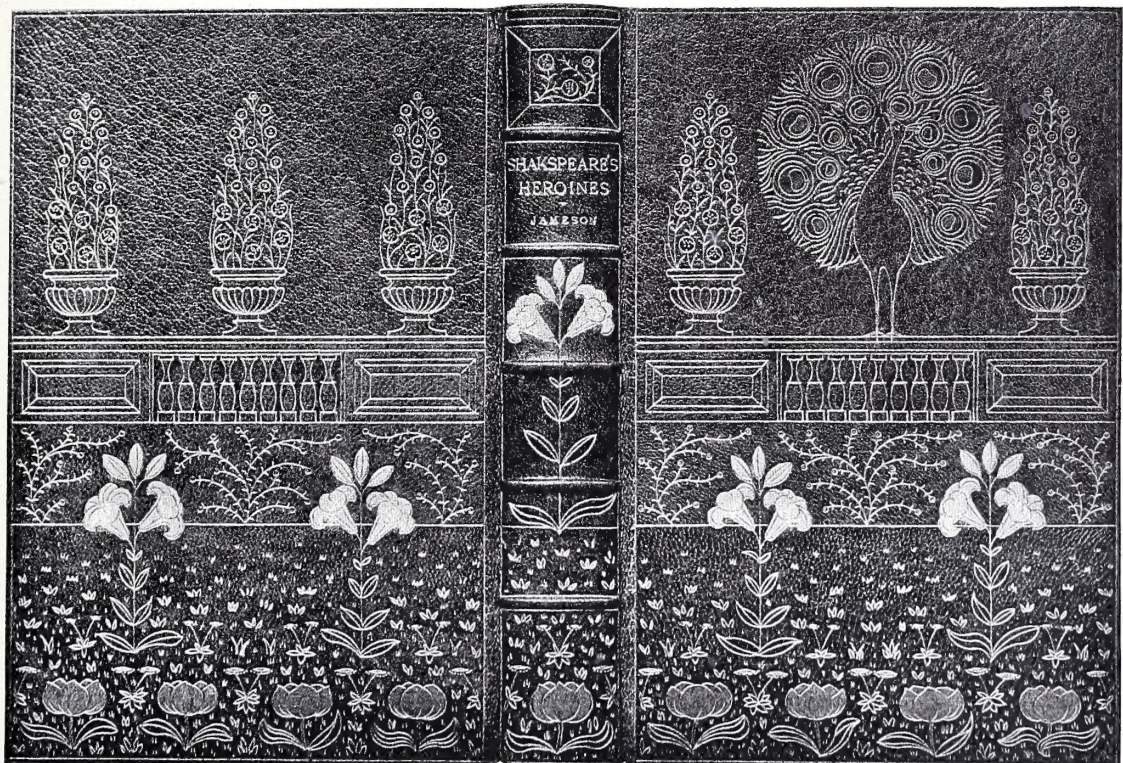
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